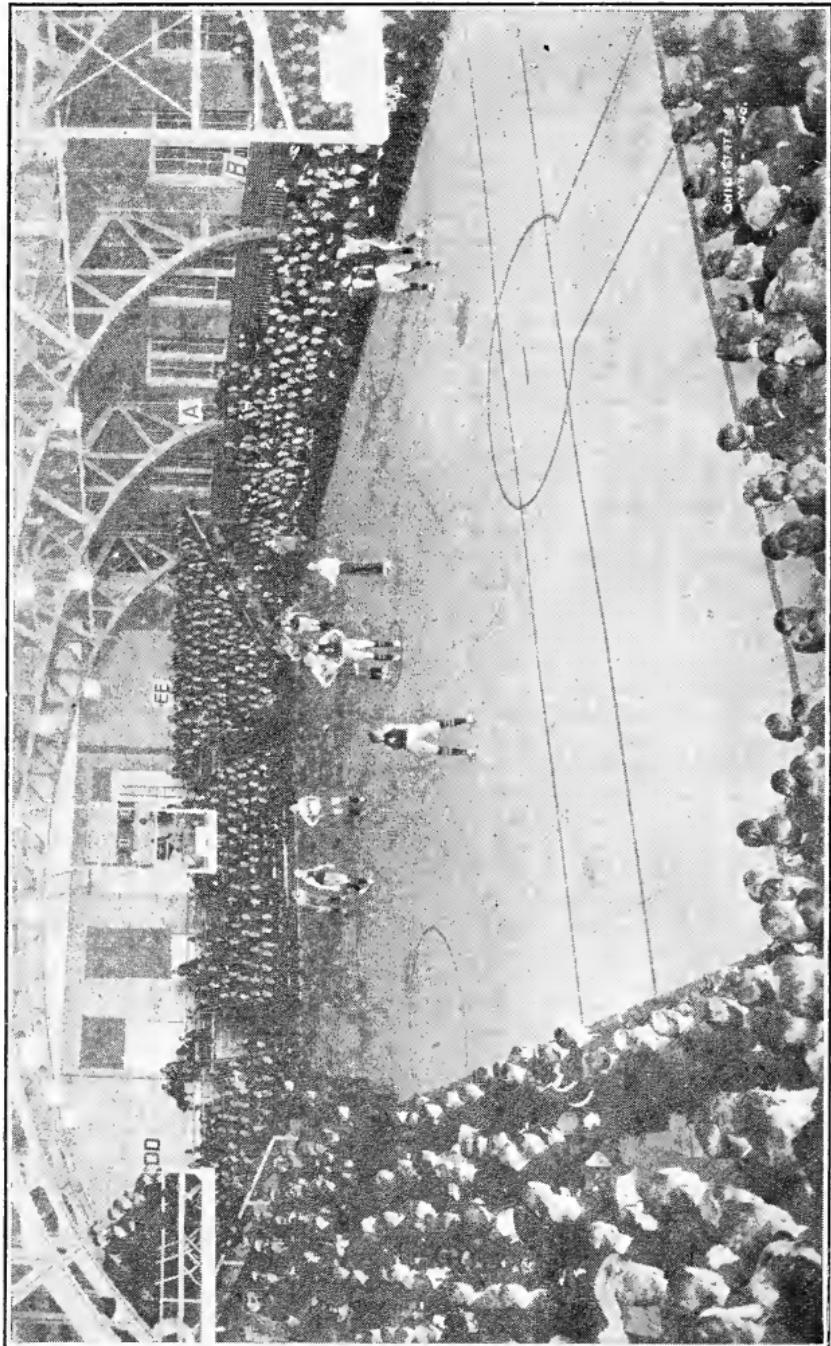








WISCONSIN-OHIO GAME 1916—"L" DEFENSE FORMATION



# BASKET BALL

FOR MEN

350

BY

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No 1

## PREFACE

In any competitive sport two factors always require the serious attention of a coach, skill in the technique of the game and perfect balance in the physical functions of those participating. In this volume Dr. Meanwell, basing his opinions on the experiences of years of successful basket ball coaching, gives to the coach and player alike the common sense rules of conditioning and training which are of value not only in emphasizing the importance of proper preparation for this sport, but in correcting many of the fallacies and superstitions of former methods of coaching and training. Basket ball must be considered a major sport in which structural injuries are not common, but in which serious functional damage may occur in the youth unless intelligently and skillfully supervised. Therefore, definite instruction from one who has carried so many teams through seasons of strenuous games is most acceptable to those

who are interested in interscholastic and inter-collegiate sports, not only because of the stimulus of competition, but because of the benefits to the individual in properly directed big muscle activities.

JOSEPH A. EVANS, M.D.,  
*Professor of Medicine,*  
*University of Wisconsin.*

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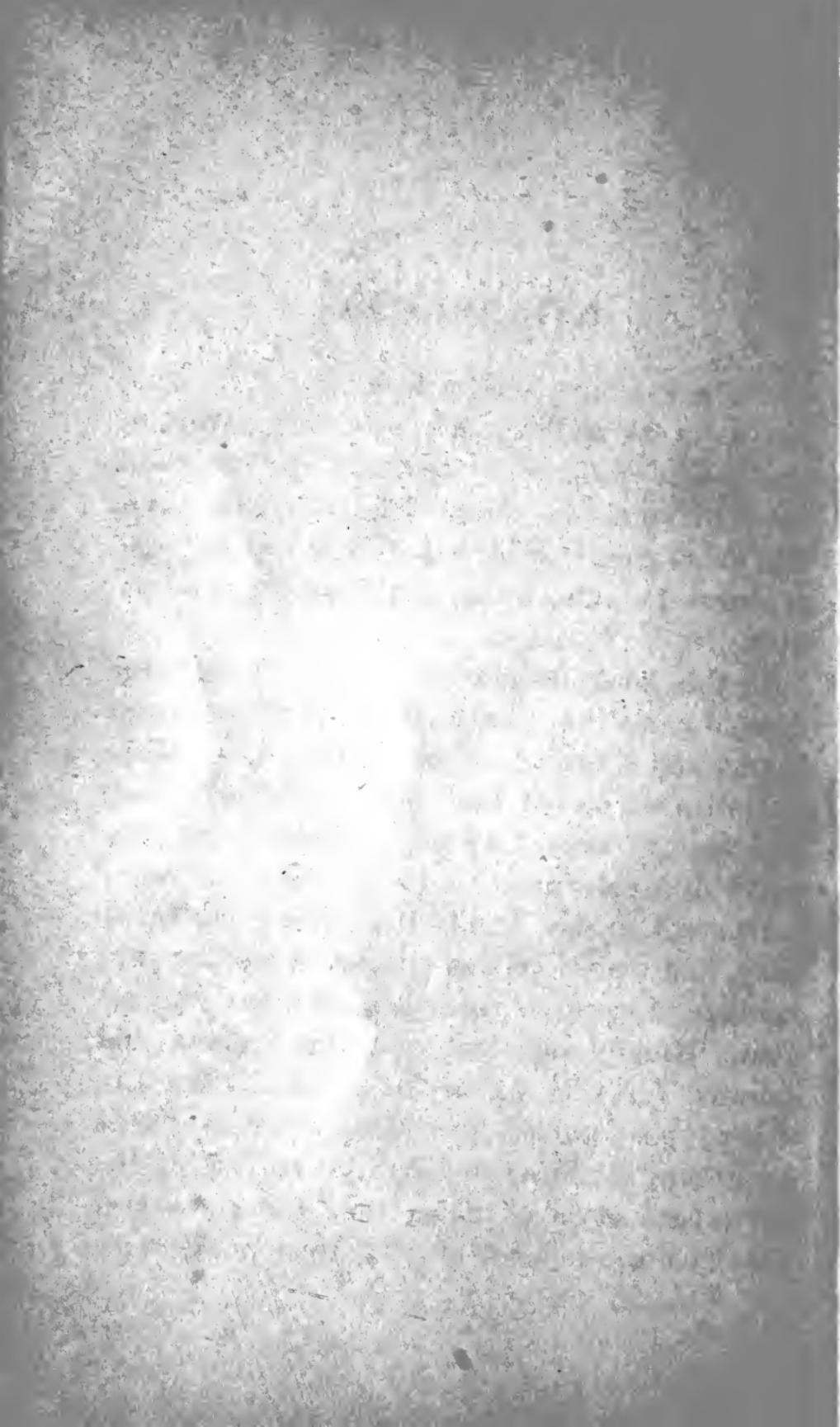
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## INTRODUCTION

There has been such a demand for information as to the methods employed in the training and conditioning of my teams, and in teaching the individual and team technique of the pivot and short pass style of game, that I have found recourse to publication of the material advisable.

In this book I endeavor to explain only the type of game that I have employed with my own teams and I exclude from consideration other varieties of basket ball, however efficient and satisfactory they may be. I have found the pivot and pass game to be steadier and more consistent in my hands than other styles of play, and more likely to produce a leading percentage of victories regardless of occasional defeats, usually inflicted by teams trained and pointed for that particular contest, than any other type of game. That this opinion is shared by others is illustrated by the spread of the pivot-pass style of game thru the successful coaching of a number of my former pupils, now

in important positions. In fact, at this time, the pivot and pass style of play is being employed in the Western Conference by the Universities of Illinois, Iowa, Indiana and Ohio State — a fact that will not lighten my own problems.

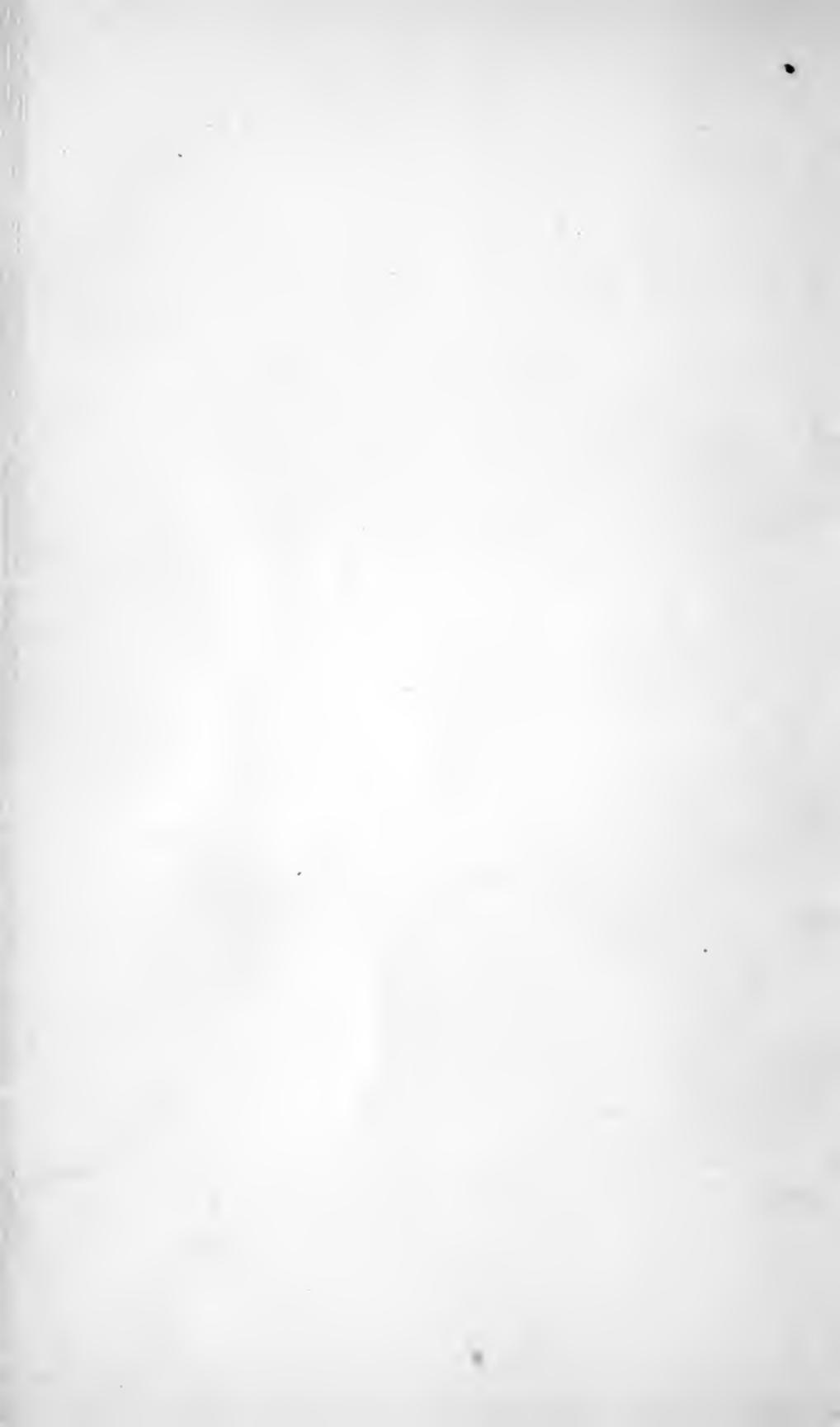
To those who criticise the short-pass game as being too fatiguing I would answer that the records of my teams show them to be materially better in the second than in the first half, and towards the close rather than at the beginning of the season—both good tests of condition.

To those who feel that the highly developed individual and team play is too advanced for boys of high school age I cite the fact that I originated the pivot-pass game for Settlement House teams composed of boys 16 years and under, and that those teams played as well and as successfully as any of my subsequent ones.

The training and conditioning methods are based on the principles of the physiology of exercise and of dietetics, rather than on the empirical ideas of old time athletic training. It has been my observation that most players are worked too hard and too often and that many unnecessary and harmful restrictions as to diet

are imposed on them; and my experience that men can be brought to perfect condition for athletics, without recourse to unusual methods, and with a minimum of disturbance of their normal modes of life.

WALTER E. MEANWELL.



# BASKET BALL

## CHAPTER I

### HISTORY OF BASKET BALL

*Unique Origin*—Basket ball is unique among the national sports, in that it was a deliberate invention to meet the need for an indoor game which would be the great seasonal game in winter, as football is in Fall, and base ball in Summer.

Basket ball was deliberately originated in 1892, by Doctors Naismith and Gulick, at the International Y. M. C. A. Training School, Springfield, Massachusetts. Apparatus work and class exercises, indoor track, recreative games, boxing, wrestling, and other forms of exercise were conducted then, as now, indoors, and while many participated in them, the number was but a fraction of those who played the great outdoor games. Also, there was an evident dearth of interest and enthusiasm for the indoor games of that date as compared to the

outdoor games. Something vital and worth while in the latter was lacking in the indoor activities aside from considerations of space and facilities. Study and analysis of the great popular games was therefore begun to ascertain the bases of their popularity.

*Origin and Characteristics of the Great Games*—The origin of the other great team games is obscure. They came into existence as the spontaneous activities of associated youth, and not as the work of any individual or group in particular. They developed gradually, through many years, and finally came to have more or less uniform rules in the course of centuries of play. Thus foot ball dates back a thousand years to its obscure beginning in England, while the other great traditional sports, as Baseball, LaCrosse, Cricket, etc., were practiced, in their original forms, centuries ago. They all present a history of gradual evolution as to style of play, rules, numbers engaged, and the like. They all possess similar play elements and major characteristics, chief of which are:

*Competition*—A youth delights to measure his strength, endurance, skill, strategy, and daring with his fellows; *Cooperation*—or the team element, by which he strives for the success of

his team rather than for his own individual glory, and wins or loses with his group, though still amply able to display ability and initiative and to achieve personal distinction; *Personal Contact*—the shock of man to man, which requires and encourages in the players the development of speed, strength, skill, courage and endurance, and high powers of co-ordination. All were games played with a ball, which insures by its vagaries a multitude of rapid changes and possibilities, and which in consequence requires numberless immediate decisions and responses.

These were the chief characteristics of the old games, were the ones selected for incorporation into the new one to be produced, and are the chief bases for its tremendous growth, and popularity. Because of them, basket ball rewards its devotees more generously than does any other sport, with symmetrical physical development, strength, ability, endurance, fine powers of coordination, and habits of correct physical response. For training in initiative, decisiveness, and immediate response, and for developing traits of leadership, basket ball is second to no other play activity. Each member of the team is and must be his own field general, and is chiefly on his own responsibility during

play, following out the main plan of the game in general, and cooperating with his fellows along established lines, but meeting the ever changing situations according to his own resourcefulness and initiative. That such a game develops the manly qualities and the essentials of leadership in an unusual degree is well illustrated by the record achieved in the recent war by the basket ball letter men of my six Wisconsin teams, from 1912 to '17 inclusive. There were nineteen in all. Every man but one won a commission in the branch of the service that he entered; six became captains, and two were decorated or cited for gallantry in action.

*Principles*—In addition to the play elements enumerated, certain principles were also established for basket ball. These were, first, that the new game should demand of and develop in the players the highest type of physical and athletic development; second, that it should be so readily learned that any individual could soon make a fair showing at, and gain pleasure from, the play, without a long period of practice; third, that on account of the varying sizes of the buildings available for the purpose, any ordinary hall or gymnasium would suffice, and that the equipment would be simple; last, that

it should be pleasing to beginners and yet be capable of such development as to hold the continued interest of the most experienced and proficient of players.

*Evolution of the Game*—Peach baskets for goals were at first used, and a football. The present rules and equipment were gradually evolved. The rules for men at one time included the division of the court by lines somewhat as in the present girl's game. Nine, seven, and finally five men have constituted the teams, and generally, basket ball has been gradually improved and modified as were the older team games, excepting that the process has been a much speedier one—just as the game is speedier than its predecessors.

*Extension*—The adoption and promotion of basket ball by the Y. M. C. A. led to its rapid extension throughout the country and thus, finally, to its acceptance by Colleges, other educational institutions and by athletic clubs generally. Because of its vigorous character, skill, speed, openness, and the beauty of its team play, basket ball has become the major sport of the indoor season. The simplicity and comparative cheapness of its equipment, and the fact that but five are needed on a team, espe-

cially adapts basket ball to the requirements of small institutions, high schools, boys clubs, and the like. It is often the only representative game for such organizations. All this has placed basket ball in the lead of all other sports with respect to the number of its players, and of teams engaged.

*Rules*—For years the Y. M. C. A. teams operated under a code of rules compiled by officers of that organization, while the other principal promoting bodies, the Amateur Athletic Union and the National Collegiate Athletic Association, also had their own distinctive sets of rules. Again, and especially in the East, variations from all three codes of rules mentioned, were observed among the professional and independent teams. Diversity of rules and of types of play so hindered the progress of the game that several years ago a Joint Rules Committee, comprised of representatives from all three of the organizations named, met and formulated one uniform code known as the Official Rules. This Committee still meets annually to consider changes and improvements.

The adoption of one official code of rules has done much to advance the game by establishing uniformity of rule, of refereeing, and of type of

play throughout the country. The Joint Rules Committee has annually discussed, amended, and improved the rules in accord with suggestions submitted to it, until the present quite satisfactory set as presented in the official guide has resulted. It is decidedly to the best interests of the game that the official code be followed in its entirety, and to the exclusion of all variations.

*Championship Divisions*—There is no National Championship in basket ball covering all classes of players, and including Collegiate, Y. M. C. A., and A. A. U. teams, despite the frequent claims of various organizations to National Championship honors. The Amateur Athletic Union annually conducts sectional championships in various parts of the United States, and also a National Championship tournament for all teams enrolled or affiliated with it. The Y. M. C. A. does not endeavor to determine its championship team. Many of the colleges of the country are members of so called conferences, or associations, which determine the championships in their respective leagues, of these the Big Ten, or Western Conference, composed of ten large Middle West Universities, the Eastern Association of six,

the Missouri Valley Conference of eight Universities, the Pacific Coast of six and the Northwest of seven members, are the greatest in influence and in number of students represented. There is a tendency for the champions of these college leagues to play post-seasonal inter-sectional series, and the practice is helpful and stimulating to the game, and to athletics generally.

*Type of Play*—Basket ball of late years has become an exceedingly fast, scientific and highly organized game. While the type of game differs considerably in different sections of the country, two chief systems may be distinguished—the one calling for a series of short, fast passes in the attack, terminating finally in an attempt at goal from directly under or close to the basket, and the other style encouraging the use of long passes to bring the ball to a scoring position. Quite frequently the long-pass style requires that at least one man be kept constantly near the basket. A combination of the two styles is more often adopted than is the use of either one alone.

The styles of defense include the more recent “five-man” defense in which each player actively guards an opponent when his team

loses possession of the ball, and the older method of keeping at least one and sometimes two men constantly on offense, and the placing the burden of defense on the balance of the team.

## CHAPTER II

### EQUIPMENT OF THE PLAYER

Not a great deal need be said concerning equipment; for the advisability of using a neat, well made costume of pleasing appearance, good serviceability and of protective value, is apparent.

*Shoes*—The emphasis should be placed on the footwear. An adequate supply of good shoes, socks, and stockings should be provided. Sound feet are especially important in basket ball, and the character of the game, with its sudden jumping, starting and stopping on hard floor surfaces, entails great strain on the whole foot structure. The more need therefore that the feet be well cared for and well shod. Arch and other foot weaknesses, "stone bruises," callouses, blisters of various kinds, and the like, are prone to develop and may incapacitate the players except with best of care.

In equipping college men or players of similar weight, it is well to supply the men with two pairs of shoes apiece. One pair, to be used for

all practices, should be of heavy cushion rubber soles. These give the maximum of protection to the feet, lessen the shock to the ankle, knee, and hip joints, and are best for heavy men. Cork insoles may be added for further protection. The other pair should be similar in make-up, but of lighter weight and construction, and should be used for play in the regularly scheduled games only. Two sets of shoes for the team is not an extravagance if they are used for their specific purpose only. The light shoes will last out the games of a season, and will always be in such good condition as to insure against slipping in play or against breaking in a game, as frequently occurs when a well worn practice shoe is used. Furthermore, the change to a lighter shoe for match contests gives a feeling of added strength and spring to the men that is of value. Ball players profit similarly by the swinging of two bats for a moment before stepping to the plate. The heavy cushion soled shoe is not so essential for the play of boys of high school age or younger. These lighter players usually prefer, and can stand, the hard treaded rubber soled shoes. There has been a variety of very satisfactory shoes of this type placed on the market of late. Cork insoles inserted into the shoes that are becom-

ing too loose will add to the comfort of the player. They will also aid in preventing chafing, callouses, blisters, and the burning sensation that some complain of when wearing rubber soled shoes at the beginning of the season.

The use of the soft rubber heel cushion, sold by shoe stores, or of a piece of porous sheet rubber, or of a piece of a red rubber bath sponge placed in the heel of the shoe, affords valuable protection against bruised heel, a common and very painful minor injury. These pads are also useful in cases of blistered heel where the aim is to raise and fix the heel in the shoe.

*Laces*—Good new linen laces give better satisfaction than the buckskin ones usually sold with the shoes; the latter are prone to become loose.

*Stockings*—The heavy, hard worsted, footless stocking is best and most economical in the long run, though costly at first. One pair should last a player an entire season with reasonable care. Beneath these wear cheap uncolored cotton socks or those of mixed cotton and wool materials or, better by far, use the short, all wool athletic socks now available. These should be laundered frequently. Fail-

ure in this precaution is responsible in part for the infected blood or water blisters that so commonly affect and frequently incapacitate players on improperly supervised teams. Collect and launder the socks frequently. If wool socks are used let the men rinse them out in cold water while at their showers every second or third day. Keep them clean. Watch for holes in the socks and stockings. Never let a man play with a broken sock, for the much feared blisters are then a certainty.

*Ankle Braces*—Some coaches do not permit the use of any ankle support whatever, except to men with definitely sprained or weakened ankles. I prefer to make the wearing of ankle braces optional with the men, but require the routine use of a piece of unbleached muslin about two inches wide and three feet long wrapped in a figure eight around the instep and then around the ankle, much as track men apply them. This is a cheap little bandage that gives both arch and ankle valuable support, tight or loose, as the individual feels the need, and affords protection to the arch of the foot, and to the ankle as well. These protectors should be worn in all practices. But when the ankles have been definitely sprained or weakened, then they should be strapped with adhesive as will

be described later. In individual cases, laced leather braces are valuable. However, the elastic ankle bandage is the most commonly preferred, and the most satisfactory one for stock or routine purposes. Surgeon's adhesive tape splints are the most valuable supports for badly weakened ankles, but taping takes lots of time, quite a bit of skill in application, and is expensive.

*Knee Braces*—Next to the care of the feet and ankles, the knees are of most importance, and should be well protected. Serious injury to the joint may be incurred from falls on the hard floor. Infections, often serious and incapacitating, frequently follow "floor burns," bruises and abrasions, resulting from falls. The commonly used elastic knee bandage or support, does not afford sufficient protection. It is mainly useful as a support to the joint and as a garter. The best knee protector is the padded canvas guard with circular bands of elastic above and below the knee. Regardless of variety, the chief point aimed at, protection, should be secured. The type I have last recommended has given my men the greatest satisfaction.

*Supporters*—The all elastic bike jockey strap is the best stock strap. As with socks,

these should be washed frequently, and it is well to have them immersed in a five per-cent solution of carbolic acid after each practice, and wrung out before being hung up for the night. This will absolutely prevent the so-called "Gym itch" or reddened, itching, chafed areas in the folds of the skin at the groin.

"Gym itch" is due to a fungus which lives and thrives in the skin, and is readily transmitted from one person to another by infected towels or clothes. The carbolic acid readily kills the parasite in the clothes and it is also a good deodorant, reducing the body odors of the dressing room markedly. Do not understand that this solution will prevent chafing. True chafe will still continue to occur until the skin surfaces are hardened to the work but is soon recovered from with the use of a bland salve, such as zinc oxide, or boric acid, ointment, or plain vaseline, followed by talcum powder. It is often advisable to wear patches of woolly sheep skin under the supporter, and in contact with the chafed areas until these have healed.

*Suits*—The style of shirt or pants worn is relatively unimportant. Shirts should be of vivid color so as to contrast with the dark apparel of the spectators.

## CHAPTER III

### TRAINING, CONDITIONING, AND THE CARE OF INJURIES

The term *training* embraces all the exercises engaged in to produce individual skill and technical ability, and the development of team play. *Conditioning* means the upbuilding and developing of the body to a high degree of physical efficiency, by means of exercise, the application of sane rules of living, and by the use of helpful measures in the care and treatment of injuries and physical weaknesses. The training and conditioning of the team are the most important factors in the success of the season, more so even than the quality of the material. They are best discussed simultaneously, and are so here. The care and treatment of injuries will be treated separately. Methods differ materially, even successful ones; however, one can usually pick the old and seasoned coaches from the young inexperienced ones, and the successful from the unsuccessful,

by a few minutes' observation of their routine work.

*Overwork*—In general most of the inexperienced coaches and practically all of the unsuccessful ones, train or exercise their men too much, too long, and too hard. When the men have gained good physical condition and reasonable skill for the practice experienced, and are in the midst or towards the close of their schedule, long, fast, and gruelling practice should be abandoned. It is difficult for the inexperienced coach to recognize when to ease up, when to cut the practice in half, or less, or even when not to practice at all; and especially when not to scrimmage. More teams are over-trained than are undertrained. Also, teams that are out played towards the close of a game, after leading at first, are apt to be over-trained, as also are those that lose frequently towards the close of the season after a successful start.

*Training Exercises*—Basketball is so very vigorous, and requires such a characteristic quick, sudden start and stop, that any effort to train the men by means additional to the practice of basketball, such as running on the track, calesthenics or setting up exercises, etc.,

is useless and detrimental. This wastes time and energy that should be spent with the ball. All and often more exercise than is needed can be obtained in the practice of the rudiments of the game, and in the team scrimmages. In my own early days of play we often preceded the night's practice by calesthenic work and ended it by a long run, sometimes out of doors, to develop endurance, not realizing that the step and stride of the runner and of the basketball player are radically different, as well as are most of the muscular coordinations involved in the two activities. Our calisthenics and wind up run should have been omitted during the season, tho valuable at other times. Running is often useful for men who have been so injured that actual practice is inadvisable, but who must exercise to maintain condition and weight. Once three of my regulars on a university team were quarantined because of the presence of a scarlet fever case in their boarding house. They returned to the team at the close of the quarantine on the day of an important game and played throughout at top speed, having maintained good condition during the lay off by means of slow, graded, cross country runs late at night. In general, how-

ever, exercises should be confined to the practice of basketball.

*Early Practice*—At the beginning of the season the candidates for the team will report in varying physical condition. Some will be overweight, some soft and easily winded, and again there will always be some who, through over conscientiousness and desire to make good, already have gone beyond mid-season weight and condition and are under weight and run down. All these candidates are enthusiastic and anxious to make the team and the practice starts off with a burst of speed and energy. It is here that many are practically put out of the running, or, at best, badly handicapped for weeks or all season, by the results of unrestrained work in the first few practices. Never permit unsupervised practice or allow the men to work except under direction. Check them, restrain them, keep them all moving all the time—but with moderation as to the character of the work and the length of it. Cease practice before they are tired and send down early and in advance of the main squad any individuals who may show signs of distress. Watch the men for signs of marked fatigue; make the practice short and peppy; engage

## BASKET BALL

UNIVERSITY OF WISCONSIN  
 BASKETBALL WEIGHT SHEET, '21-'22.  
 WEIGH DAILY, BEFORE & AFTER WORK.

NAME	DATE IN	Jan 10		DATE IN	Jan 11		DATE IN	DATE OUT	DATE IN
		OUT	IN		OUT	IN			
Caesar	162	160	162 1/2	161			162	160	
Taylor	164	161	163	162	164 1/2	162			
Gibson									
Tebell									
Williams									
Gage									
Irish									
Jones									
Smith									

DIAGRAM 1

Portion of Weight Sheet—Size of Blank 17x24.

entirely in the fundamentals of the game for at least two and preferably four weeks. Regardless of the early physical condition of the candidates or of the positions for which they are trying out, give the same preliminary work to all. This, while moderate, will be difficult enough for the overweight lads, to whom even light work will be trying and will reduce them, will harden the soft ones, and will increase the weight and strength, and improve the condition of the thin, over worked fellows, by normally stimulating their appetites and digestive powers, and inducing restful sleep. The man already in fair condition does not need more than the moderate practice given the others, and it will leave him with worlds of energy and good nature—good things to have on the squad.

*Weight Sheet*—A record of the weights of all players throughout the season, taken before and after practice, is of great value to the coach. The men should weigh stripped. A record sheet with the names of the men alphabetically arranged on the left and with ruled columns for the weights for each practice at the right of the names, should be posted in the dressing room close to the scales. Insist on exactness as to the taking and recording of the weights. Comparison of the weights lost through differ-

ent kinds and lengths of practice will afford the coach valuable knowledge as to the severity of his various training exercises, and as to the amount to require. In general one can also determine the fellows who are easing up in their work, or who are overdoing, by the comparative loss of weight in each individual case. Once the men are in fair condition *there should be no further reduction in weight as the season progresses*, and the loss of weight through a practice should be regained the following day. These are fundamental considerations in conditioning teams, and should be observed strictly.

Especially among high school and young boys' teams one sees very many cases of players who have lost from eight to fifteen pounds during a season. In one high school tournament I attended, all but three of the players had lost over five pounds each and some up to seventeen pounds. Most of the boys had the white, thin, drawn look that signifies over work. It is the exception to see ruddy, plump-cheeked boys towards the close of the playing season whereas it should be the rule. It can not be over emphasized that continued loss of weight during the playing season is a positive indication for a cessation or a decided let up in the amount of work required.

After a few practices, depending upon the number of candidates out, and the amount of time available for training, the squad should be cut to a good working number, usually about fifteen men. Those dropped should be encouraged to join secondary teams so as to secure further practice and development in preparation for further tryout. I have twice had men make the varsity squad for the first time in their senior year after failing in previous seasons, and then become regulars on the team. Such boys develop and mature slowly, and lack sufficient strength and stamina until an additional year or two of age has come to them. Therefore, have a second squad, or a similar group, to which such men can be assigned. Keep first class men only on the first team, for the fewer they are the more individual instruction can be given them. This is the most productive of results. When the squad has been cut to good working proportions, the boys should be called together for instructions and the rules for the season announced. The general policy and aims of the coach should be stated at this time, and what he will require of the players and why.

*Diet*—As to diet, it is unnecessary to impose restrictions on those living under home condi-

tions. The ordinary every day diet to which these players are well accustomed is usually the very best that can be secured for them. Advise moderation at the meal preceding the regular practice, and heartier eating at the other meals. Let the appetite guide as to what to eat excepting that highly spiced and strong tasting foods should not be eaten at the meal preceding practice, and not at all on the day of a game. What is eaten at meals prior to the one before practice is of little consequence providing it is good wholesome food. A good deal of unscientific hodge-podge still clings to the athletic dietary, and many coaches still deprive their players of butter, sugar, desserts, ice cream, milk, certain vegetables and many other articles, that have absolutely no detrimental effects, and have, on the contrary, decidedly beneficial ones, if eaten in ordinary moderation.

The diet for the *day of a game* needs careful selection and should be chosen to include good, plain, easily digested food, not fatty nor highly flavored or seasoned, nor strong tasting, and should be of moderate amount. The meal before the game, usually the evening meal, is the important one. It should be eaten two hours before play, and should consist of but two

slices of toast with butter, one or two boiled or poached eggs, and one cup of weak tea. It is useless to permit a heavier meal to be eaten just prior to play, if for no other reason than that it takes several hours for food to digest and that until digested it benefits no one. Further, a full stomach interferes with respiration, and is a marked handicap during play. It is well for the coach to have some idea of the time required for certain meals to digest, for on trips, due to train delays and other causes, there will come times when the customary diet, or the preferred time of meals, can not be adhered to. It may happen that the pre-game meal can not be secured until but a short time before play. In such case it is well to dispense with it entirely rather than have the men play shortly after eating.

No harm follows eating between meals, or at night following practice. Young men in vigorous athletics can readily digest and assimilate food at such times, and when the appetite demands it. It restores the energy and weight lost through practice and is beneficial rather than otherwise. Water may be taken as desired, at or between meals, on all but game days, and on practice days within two hours of exercise. Water with meals does not hinder di-

gestion, as commonly supposed. Coffee with breakfast may be permitted to those accustomed to its use. It is better to avoid it at later meals.

*Sleep*—The body recuperates from the wearing effects of severe exercise chiefly during sleep—therefore, emphasis should be placed on the necessity of players securing not less than eight hours sleep every night and more if possible. Social activities should be given up during the playing season. Prohibit the use of tobacco and liquor.

*Staleness*—From mid season to its close players engaged in a long schedule will be increasingly in danger of that loss of condition termed staleness. This is manifested by a slump in accuracy of shot; by lack of former power to finish the game at top speed; by indolence and lack of enthusiasm in practice; and frequently by an irritability of temper quite foreign to the player's normal disposition. Coincident with these conditions the weight sheet almost always will show a decided loss, and that the weight lost in one practice will not be entirely regained by the next. Gradual loss of weight after the player has once reached form and condition is a cardinal indication of danger. Staleness may

come on abruptly in mid and late season, even in men who are in apparently satisfactory condition and weight, if practice is pushed too strenuously for two or three days, especially scrimmage.

That emotional stress has great influence in the production of staleness is shown by the ease with which men go stale on teams having a particularly trying schedule. Teams that have been ever victorious in a number of games, having played so that victory in every game has become of especial importance to them, frequently have an abrupt break in condition. Examinations coming on in mid-season are also frequently a cause of staleness because of the mental stress and anxiety they impose on the men, and because of the large expenditure of nervous energy in preparation for them. Great care and judgment is necessary therefore in the training of the men at examination time, and the physical work should be cut to a minimum, or better, entirely discontinued. My Wisconsin teams had their examinations in mid-season, and my Missouri ones just before the season began. The slump in condition of the Wisconsin men at examination time was very noticeable.

The cause of staleness should be appreciated

by those conditioning athletes. In almost all cases, it is due to the temporary over work or fatigue of certain nerve centers located in the brain and spinal cord, which are the centers for the control and coordination of muscular movements. There are other factors involved, but, avoiding unnecessary discussions in physiology, it is safe to say that the above conception of the cause of staleness is sufficient, and is helpful in enabling one to forestall it, or to relieve it.

The nerve cells of the brain and cord are absolutely protected by the skull and spinal column from any material effect on them thru the kneadings, "manipulations" and "adjustments" of trainers, and others who seek to adjust the spine or to manipulate the nerves for the treatment of "staleness." It is not due to any condition of the muscles, or of the nerves themselves, or of any other organ or part that can be massaged or manipulated in a beneficial manner.

The *treatment of staleness* is summed up in the word, *Rest*. Massage of the muscles will aid somewhat in eliminating waste from them; plenty of drinking water also aids elimination; a change of diet so as to increase the sugars, fats, and rich foods eaten, is valuable; but total

absence from the gymnasium for a few days and ten hours sleep per night, is the master builder that restores the depleted energy, and so obtains the cure.

*Medical Examination*—In my judgment all men should be medically examined and passed before being admitted to training.

## CHAPTER IV

### CARE OF MINOR INJURIES

*Blisters* should be washed thoroughly and then opened at the edge with a clean needle, the point of which has been first passed through the flame of a match. Keep them emptied of fluid, clean, covered with a layer of gauze, and taped to the foot for a few days. When dry and white, after several days, gradually begin the removal of the old dead skin.

*Heel bruise* is best treated by baking in a hot air oven, or failing that, by soaking it frequently in very hot water. Then tape the heel in two directions, tightly, and fasten a rubber bath sponge in the heel of the shoe.

*Calloused skin* areas should be soaked in hot water and frequently scraped with a blunt knife. The hands of bar performers are cared for in this way. If the skin has been allowed to thicken into too large and painful areas for this measure to suffice, apply an ointment at night, containing twenty grains of salicylic acid to the ounce and bandage. This will soft-

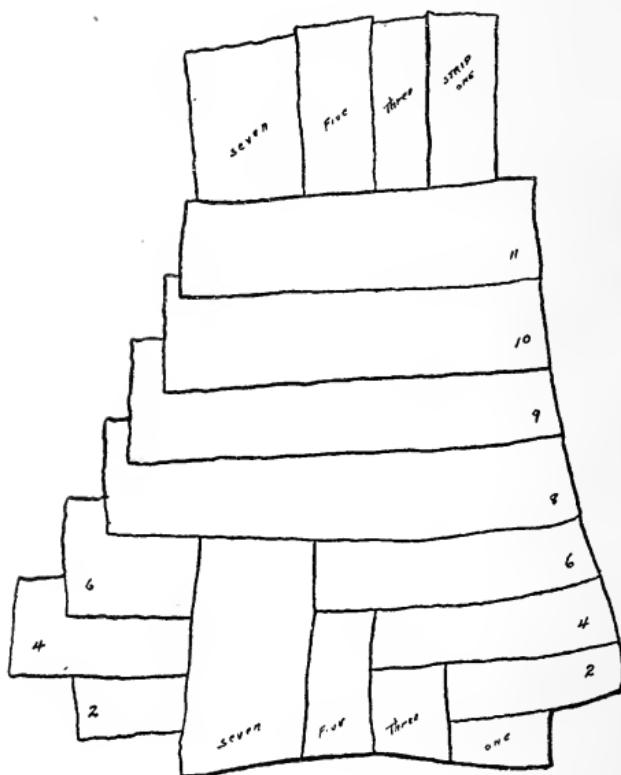
en the dead skin so that it may be removed. Collodion containing the same amount of salicylic acid per ounce, painted over the callous and left for a few days will produce the same result. Sometimes foot callouses are very difficult to cure.

*Floor burns* on the knees and elbows should first be washed thoroughly with soap and water when the shower is taken. This is an important and often neglected preliminary. Floor burns are always dirty and infected and the chief need is to clean them. *After* washing apply some soothing antiseptic such as a  $2\frac{1}{2}$  per cent solution of carbolic acid. If the surface of the abrasion is large do not apply tincture of iodine for it is too painful and is not without danger in itself. Finally, cover over with boric acid ointment or, better, with zinc oxide ointment and bandage. Wash thoroughly and redress daily, and be very sure that pus does not collect beneath an apparently dry scab. Infected abrasions and blisters cause the loss of more players than all the other injuries combined. Do not attempt to dry up floor burns by dusting with an antiseptic powder—the scabs formed retain and conceal the pus.

*Sprains*—Soak a newly sprained ankle in a bucket of water as hot as can be borne and massage it gently and with increasing pressure, up towards the knee, for a long period. Continue the rubbing until the swelling and the pain has been reduced to a minimum. This treatment energetically carried out for twenty-five minutes immediately following the injury will insure considerable reduction of the swelling and will improve the circulation in the injured ankle. This favors the repair of the torn tissues, for a sprain is always a more or less severe tear. When the ankle has been reduced to about normal size apply the adhesive tape bandage, as described below. Use care in applying the strips that run vertically as the tendency is to pull them too tight. Do not permit the strips that pass around the side of the foot to overlap in front. The ankle may again swell somewhat after the massage and heating has ceased and while the bandage is on, so that if the tape is tight to begin with a dangerous interference with the circulation of the part may result. On the following day remove the tape and reapply hot water and massage; this will usually reduce the swelling so that a good, firm, tape bandage can be applied and left on for three days. Over the tape bandage wear a

high laced shoe and use the ankle carefully in walking. Use a cane if the discomfort is marked, or if the walks are ice covered, to insure against turning the joint. Better results are obtained by this heat, massage, tape bandage treatment, with the ankle in moderate guarded use, than can be obtained by rest in bed or the use of a cast, always provided that the injury is nothing but a sprain. I have several times seen ankles that were being treated for sprain which X-Ray revealed to be fracture of the lower end of the small and outer bone of the leg.

If the injury is a particularly severe and painful one do not apply the tape bandage on the first day, but follow the initial heating and massage by elevating the leg while in bed and by the application of a thick padding of cotton soaked in lead water and laudanum, covered with oiled paper to prevent evaporation. It will reduce pain and discomfort. Bandage this loosely and thickly with gauze and rest the part in bed until the following day. Then renew the heating and massaging frequently until the swelling sufficiently subsides to permit of taping as before described. The same general principles apply to the treatment of all sprains.



**DIAGRAM 2**  
Gibney Tape Bandage.

### THE BASKET BANDAGE FOR SPRAINED ANKLES

Cut four strips of adhesive tape one inch wide and 14 inches long, and 7 strips one inch wide and ten to twelve inches long. Stick them by one end to the back of a chair or edge of a table. Seat yourself and patient, with his leg across your left knee. Keep the foot at right angles to the leg, as it would be in standing, and everted slightly if the sprain is on the outer side, or inverted if sprained on the inner side of the ankle, so as to relax the sprained ligaments.

Apply the first strip vertically. Begin about eight inches above the inner malleolus or ankle bone and back far enough to cover the side of the tendo Achilles or heel cord, then under the heel and up the other side, (strip No. 1). The second strip goes horizontally, from the outer border of the foot near the little toe, around the heel and along the inner border of the foot to within an inch of the big toe, (strip No. 2).

Now another strip vertically, and overlapping the first strip about one half, (strip 3), and then another horizontal strip higher up than strip number two and overlapping it about one half, (strip 4), and so on until the ankle is covered by alternating vertical and horizontal

strips, except a free space of about half an inch down the front of the leg and foot, which should be left open to permit of free circulation, for important vessels are present there. Never wrap the leg and foot circularly with adhesive tape in case of sprain with swelling.

*Rubs*—In the early season daily rubs at close of practice are of value in relieving soreness. As the men become hardened to the exercise they are unnecessary and should no longer be given except to men injured. Now that alcohol is so expensive, witch hazel, containing about fourteen per cent of alcohol, is generally used for rubbing. Add 5% of oil of wintergreen to this for its warming, stimulating effect. Cocoa butter is useful as a rub and is cheap. After all it is the friction and not the preparation that counts. Very few of my men are ever rubbed, except for definite indication, as for injury.

*Foot Wash*—For hardening delicate skin, when blisters or chafing is feared, immerse the feet for three minutes, after bathing, in a bucket of water in which a handful of tannic acid has been dissolved.

*Boils*—Skin infections, boils, pimples, etc., are apt to be especially prevalent during the

first weeks of practice. To avoid them, have the men maintain good bowel action, by drinking lots of water and by care as to diet, and if need be by the use of a mild cathartic such as cascara sagrada, or citrate of magnesia. Use plenty of soap on the skin when bathing, and give especial attention to the skin folds. See that the clothing is washed frequently and kept clean.

*Baths*—Three minutes is long enough to remain in the hot shower; longer use is enervating. Use moderately warm water at first for cleansing purposes, and then taper it off to cool water. The custom of changing abruptly from hot to very cold has no especial benefit, and is not advisable for all men. The real cold shower should be used only by those who thoroughly enjoy it and when a good warm reaction glow succeeds it immediately. If one remains chilled for some time following the cold bath give it up. The cold bath is by no means well borne by all.

*Colds*—A man should not be permitted to practice when afflicted with a severe cold. At such a time his heart is subject to overstrain by work that ordinarily would not affect it, and the danger of marked loss of weight and

of staleness coming on at the time is great. Furthermore, his presence on the squad is apt to spread the infection and cause the loss or weakening of other players. A player may be permitted to exercise reasonably in the early hours of a moderate cold. If the bowels are kept well open, and care is taken not to expose the body unnecessarily after bathing, the exercise often results satisfactorily, but it is a practice not without danger. Stop the exercise if the cold remains or gets worse rather than better after two days, and secure rest and treatment for the condition.

*For Heartburn, Acid Stomach, Gas*—Give 20 drops of aromatic spirits of ammonia, in half glass of water. You may repeat in 20 minutes.

*Sore Shins and Knotted Muscles of Calf or Thighs*—Mix one tablespoonful each of oil of wintergreen and olive oil and then rub into sore area. Bandage heavily over the rubbed area and keep bandage on all night. This frequently relieves all soreness and stiffness. Follow by heat and massage.

## CHAPTER V

### THE RULES

#### CHANGES IN BASKET BALL RULES FOR 1922-23

The Joint Committee on Basket Ball Rules adopted a number of changes and amendments to the rules of the game, for the coming season, at its last annual meeting, and also altered the marking of the court by the addition of two lines and the creation of two new zones or areas.

This chapter deals with and explains the changes made in the court and in playing rules only, and is in no way a substitute for the Official Rules.

*New Marking*—The rules in marking the court require that a line be drawn seventeen feet out from and parallel to each end line. In other words, the free throw line at each end is extended to touch the side lines.

The areas at each end of the court bounded by the end line, the new line parallel to the end line, and the side lines, constitute an end zone,

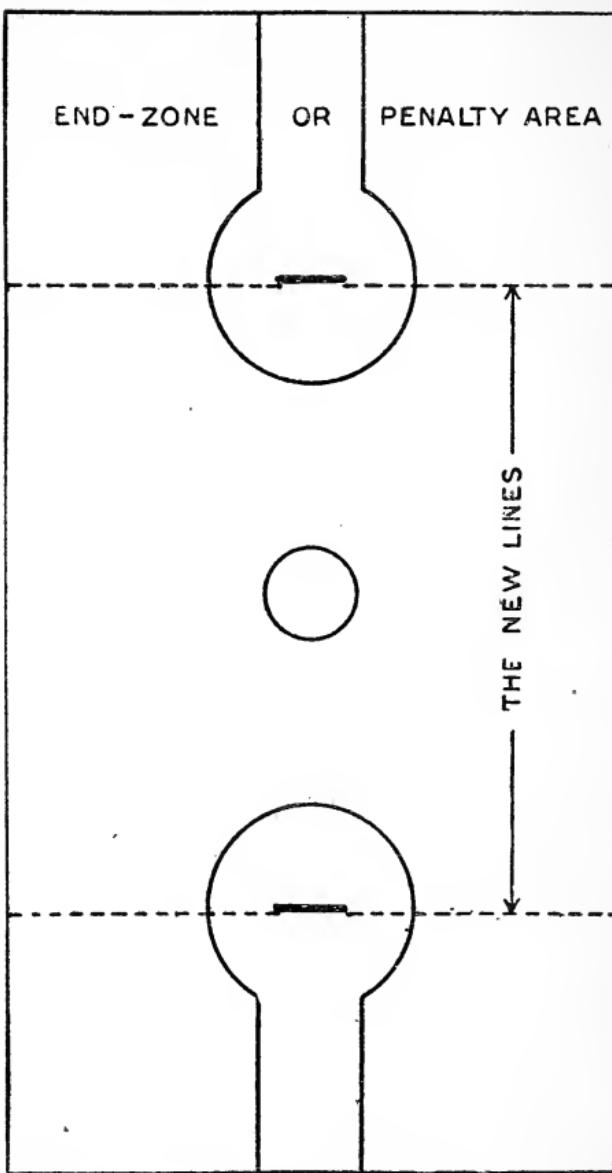


DIAGRAM 8  
Basket Ball Court, Revised Rules 1922-23.

or penalty area, within which certain fouls have decidedly different penalties than formerly, some of which are more severe and some less so, depending upon their character, personal or technical, and upon whether the team on attack or on defense is the offender.

*Personal Fouls*—1. All personal fouls committed by a team, when its opponents are in possession of the ball in the penalty area in front of their own goal, will be penalized by the award of Two FREE THROWS. (Own goal means the one at which they are shooting.)

2. All personal fouls committed elsewhere on the court than in the penalty area, and by either the offensive or the defensive team, are penalized by one free throw as formerly.

3. Personal fouls within the penalty area, when the ball is in the possession of the defending team, shall be penalized by the award of one free throw.

In other words, the old personal foul penalty of one shot holds everywhere and in all cases except where the defending team fouls the attacking team, when the latter has the ball within the zone in front of its own basket.

The intent of the new rule is to compensate the attacking team more adequately for being deprived of a shot by the foul of an opponent,

after having worked the ball up within 17 feet of goal—a good scoring distance. Guards have frequently fouled deliberately, at the cost of one free throw, rather than permit a fairly close shot to be made. They are less apt to do so under the new ruling.

Technical fouls made in the end zones by either team are penalized as in the remainder of the court and are discussed later.

The Penalty Area is new to Basket Ball, though not to other games. In both hockey and soccer the principle has been applied successfully.

*Technical Fouls*—The one free throw penalty holds as formerly for all the fouls commonly known as technical except those named below, for which a new variety of penalty has been created.

*Technical Fouls for which the Penalty is the Loss of the Ball to the Opponents out of Bounds and on the Side Lines*—In the case of a variety of fouls formerly known as technical, and including (1) running with the ball; (2) advancing; (3) striking ball with fists; (4) unintentionally kicking ball; (5) violating the jumping rules; (6) passing ball instead of making a free trial for goal, and (7) the double or sec-

ond dribble, all of which formerly were penalized by a free throw, the award has been changed to give the offended team possession of the ball, out of bounds at the side, and at a spot directly at right angles to and nearest the point where the foul was committed. The ball is then to be thrown in as in all other out-of-bound plays. Under this rule, the ball goes out of bounds on the side line and never on the end line.

This rule and the establishment of the end zone with its special penalties, constitute the radical changes in this season's rules and the greatest improvements in recent years.

A personal foul, involving as it does personal contact and the possibility of injury to the fouled player (usually the man in possession of the ball), should be penalized severely, as by free throw. A technical foul, however, because it does not involve personal contact and possibility of injury to an opponent, is sufficiently compensated for by the loss of the ball.

The differentiation of the kind of penalty for the two radically different types of foul is logical and constitutes a step forward in the rules.

It should be carefully noted that the ball goes to the opponents out of bounds and on the side line, and in no case on the end line.

The elimination of the free throw as a penalty for a technical foul will reduce the number of free throws about twenty-five per cent, and will make the play of the game correspondingly more continuous and, therefore, more interesting. The great importance of the free shooter is also lessened somewhat by the reduction in the amount of free shooting,—a very desirable point in a game which should be predominantly a team affair.

*Technical Fouls with Free Throw Penalties*—The following, formerly called “technical fouls”, draw one free throw penalty as before: (1) Touching the ball after it has been awarded to an opponent out of bounds; (2) leaving the court without permission; (3) taking time out after three times out; (4) unsportsmanlike conduct; (5) interfering with the player who has the ball out of bounds or touching the ball when it is held out of bounds; (6) going on court as a substitute before reporting to scorer and to referee; (7) talking to officials.

*Time Out Changes*—Time out can be requested by the captain when his team is in possession of the ball, or when the ball is dead, except when the opponents have the ball out of bounds.

That portion of the rule concerning the ball out of bounds prevents the team on defense from forestalling a rapidly executed attack from out-of-bounds, following, for instance, a technical foul, by calling for "time out", in which to cover up.

Further, the time-out rule has been changed so that when a substitution for injury consumes more than two minutes (formerly it was one), a time out shall be charged.

*Substitutes May Not Talk*—Concerning substitutes, a new rule prohibits the incoming man from communicating with his team before play again starts, except through the official. This rule was patterned after the foot ball rule somewhat, and is intended to restrict the activity of the coach in the direction of the team through the introduction of substitutes carrying information.

*The Dribble*—Because of the different interpretations given to the dribble rule in different sections of the country, the rule concerning the footwork of the dribble again has been modified, so that now a man may step in any direction with one foot, while holding the ball, but must bounce or get rid of the ball "as the stationary or pivot foot leaves the floor. He may

step once with the first foot, but must bounce the ball *as* the second foot leaves the floor."

*Interpretation of "Three Men In" Rule*—While not a new rule in any sense, the Committee discussed the "three men in" rule and reiterated the interpretation that no foul is committed unless the third man charges in and makes personal contact with an *opponent*, in which case a personal foul is called. It is not a foul to make contact with one's own teammate nor to handle the ball. The administration of this rule differs radically in the territory of the Missouri Valley and of the Western Conferences, respectively.

*Reference by Number to Rules and Sections  
Changed*

Rule 5, Section 1: Team shall consist of 5 players at the beginning of a game. Team can play with less than five after game begins if they have no substitutes. Team must start with 5 men.

Rule 5, Section 2: fifth line—omit word "substitute."

Rule 6, Section 10: Referee shall instruct umpire to blow whistle on out of bounds that referee does not see. First half of rule

remains the same. It is now compulsory for umpire to blow whistle on out of bounds plays.

Rule 7, Section 7: In making the dribble the ball must leave the hand *as* the rear foot leaves the floor.

Rule 8, Section 1: When a foul is committed simultaneously with or just previous to the sounding of the time keepers signal, time shall be allowed for a free throw, but no man just substituted shall be allowed to make the free throw.

Rule 15: Fouls and penalties changed. On technical foul ball goes to opponents at side lines. The following are classed as technical fouls:

Section 1: Running with ball; kicking or striking ball with fists.

Section 2C: Violating the jumping rule.

Section 4: Passing ball instead of shooting, on a free throw.

Section 5: Interfering with ball or basket while ball is on the edge of, or within the basket.

Section 6: Making a second dribble after having completed a dribble, unless the ball, when free, has been touched by another player.

*For the following violations one free throw is granted:*

Rule 15, Section 2A: Touching ball after it has been awarded to an opponent out of bounds.

Section 2B: Delaying game by leaving the court without permission.

Section 2D: Taking time out after team has used its 3 times out.

Section 2E: Any unspecified unsportsmanlike action.

Section 3: Interfering with player who is returning ball into court from out of bounds; that is, no part of the guards person shall be outside of the court and he shall not touch the ball until it has crossed the line.

Section 7: Go on the court as substitute until he has reported to scorer, and been recognized by the referee.

Section 8: Talk to any official or in any way conduct himself in an unsportsmanlike manner.

Section 9: There shall be no coaching from the side lines during the progress of the game, by any official connected with either team.

Section 10: No person shall go on the court during the progress of the game except with permission of the referee or umpire. Note: The request of the committee was that this rule be rigidly enforced.

Section 10: New: Illegal substitution.

Section 10: New: In making substitution, the player shall have no communication with team mates until after the play has been started. This will do away with a coach sending in information at time-out by a substitute. If he wishes his team to have any information, his team must take out time for that purpose and be charged with a time-out.

Rule 12, Section 2: Was changed. When held-ball is called in free throw lane and circle, the ball shall be tossed up at the 15-foot line. This makes any held-ball within the free throw area a toss-up at free throw line.

Rule 12, New: Interfering with the ball or basket while the ball is on the edge of the basket. When the ball is clearly within the basket, it shall count as a goal. This rule is to prevent a player going up from the bottom and hitting a ball that is about

to enter the basket. If he interferes with the ball or basket while it is on the edge, the ball goes to the opponents out of bounds, but if the ball is clearly within the basket, a goal shall be scored.

Rule 2, Section 2B: Was changed to read one minute, instead of 30 seconds.

Rule 2, Section 2C: Was changed to read two minutes, instead of one minute.

The committee voted that the questions and answers, as published in the back of the Rule Book, shall be considered as a part of the rules. This will make possible reference to the questions and answers on disputed points, and if the point is clearly answered, the answer can be quoted as official.

## CHAPTER VI

### TECHNIQUE

*Handling the Ball*—Skill in catching and passing the ball are more necessary to success than are almost any of the other elements in basket ball. Fast, accurate passing will bring the ball frequently to within such close distance that even an ordinary shooter can score. Therefore, the poorer a team is at shooting, the more time and attention should be devoted to improving the handling of the ball and speeding up the pass. Team skill at passing can far more decidedly be improved by practice than can team shooting and the end results, in increased scores, are more certain. Further, a good passing team is usually a steady, closely cooperating, five man affair, while the good shooting team is more individualistic, more inclined to unexpected off nights, and is less reliable. Spend much time on passing practice.

*Catching*—In catching the ball, the fingers and thumbs should be well spread and the

palms well cupped. In catching, the hands are usually parallel and the palms turned in towards each other much as in baseball. Certain men who fumble badly may improve by changing the position of the hands so that the right is held vertically above the left and clamps down on the ball from above, the left being underneath.

Again, to correct fumbling, drill the man on keeping his eye on the ball. Most fumbling results from the player failing to watch the ball until it strikes his hands.

On receiving the ball the players' arms should give slightly at the elbows to lessen the shock but always in a direction and in such a manner as to make this receiving movement the initial part of the passing or shooting action which should immediately follow.

## PASSING

There are a variety of ways to pass the ball, of which all but the overhand hook pass come quite naturally to most players.

The shove, underhand, overhand, bounce and hook passes, are all used quite commonly, although it is being recognized that certain of these passes have advantages peculiar to cer-

## KEY TO ALL DIAGRAMS



Player in final position at end of play.



Player in original position at beginning of play.



Player with ball.



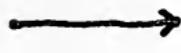
Guarding player.



Player making stop, front-turn (front pivot).



Player making stop, rear-turn (reverse-turn).



Course of man, without ball.



Course of ball.



Course of man dribbling.

## PRACTICE FORMATIONS, PASSING AND SHOOTING

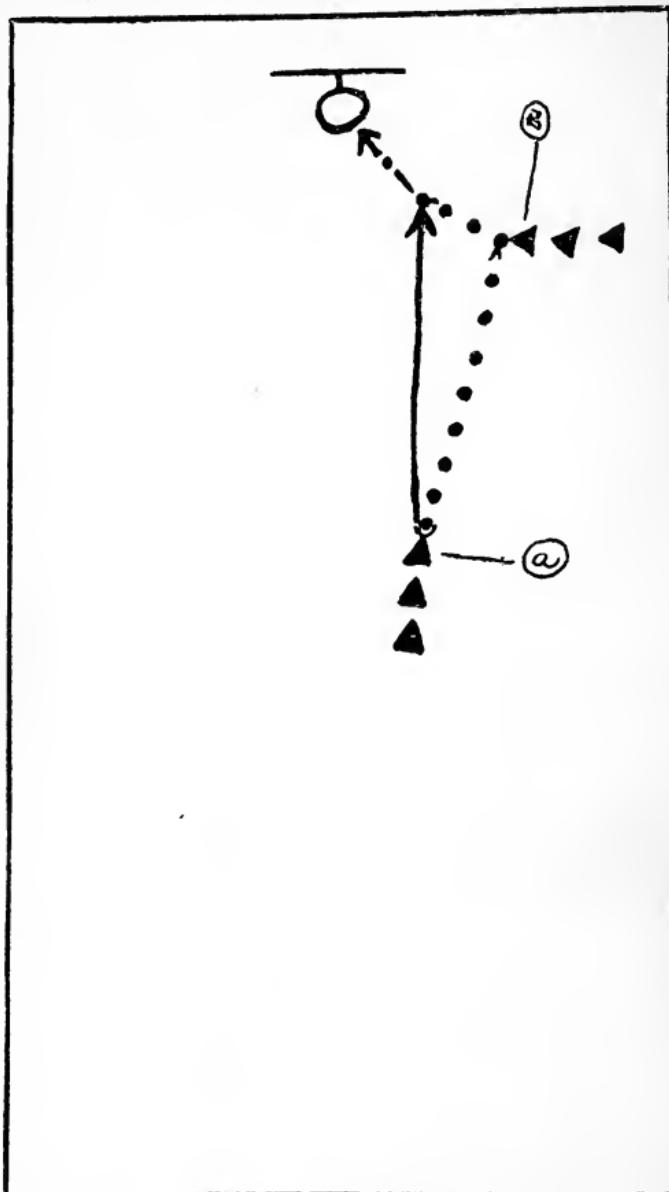


DIAGRAM 4

Shove-Pass and Short Shot

A pass to B. B shove-pass to A. A dribble and shoot.

tain types of play, or again, are best used in certain situations or areas.

*The Shove Pass* (See diagrams, practice formations)—This is merely a rapid deflection of the course of the ball made by the receiving player shoving or “stiff arming” the ball for a pass, without first catching the ball. It is made by using both hands, should be waist or chest high and of moderate speed and should be so coached. It is particularly useful in close-in, fast passing work around the basket or when the receiver is being guarded from the rear and can shove pass to an approaching teammate.

A good practice formation for the shove pass is to line the team in single file formation facing the basket and about 20 feet from it, with the leading man at the foul circle. Station another player 10 feet to the side of the basket and 5 feet from the end line, facing the men near the foul circle. The men in file pass the ball, in turn, to the man near the basket and then drive straight through toward the goal, receiving a short, quick, waist high, shove pass in return and in time for a short shot under the basket. The side man, after making the shove pass, follows in for the rebound. Diagram 4.

## PRACTICE FORMATIONS, PASSING AND SHOOTING

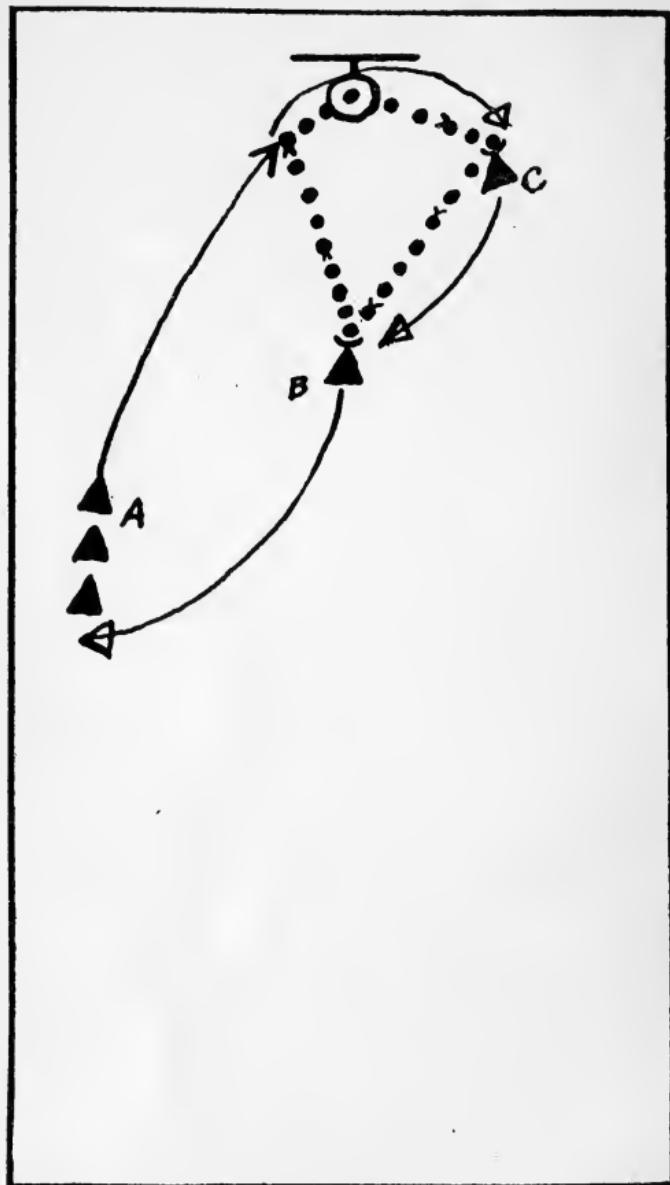
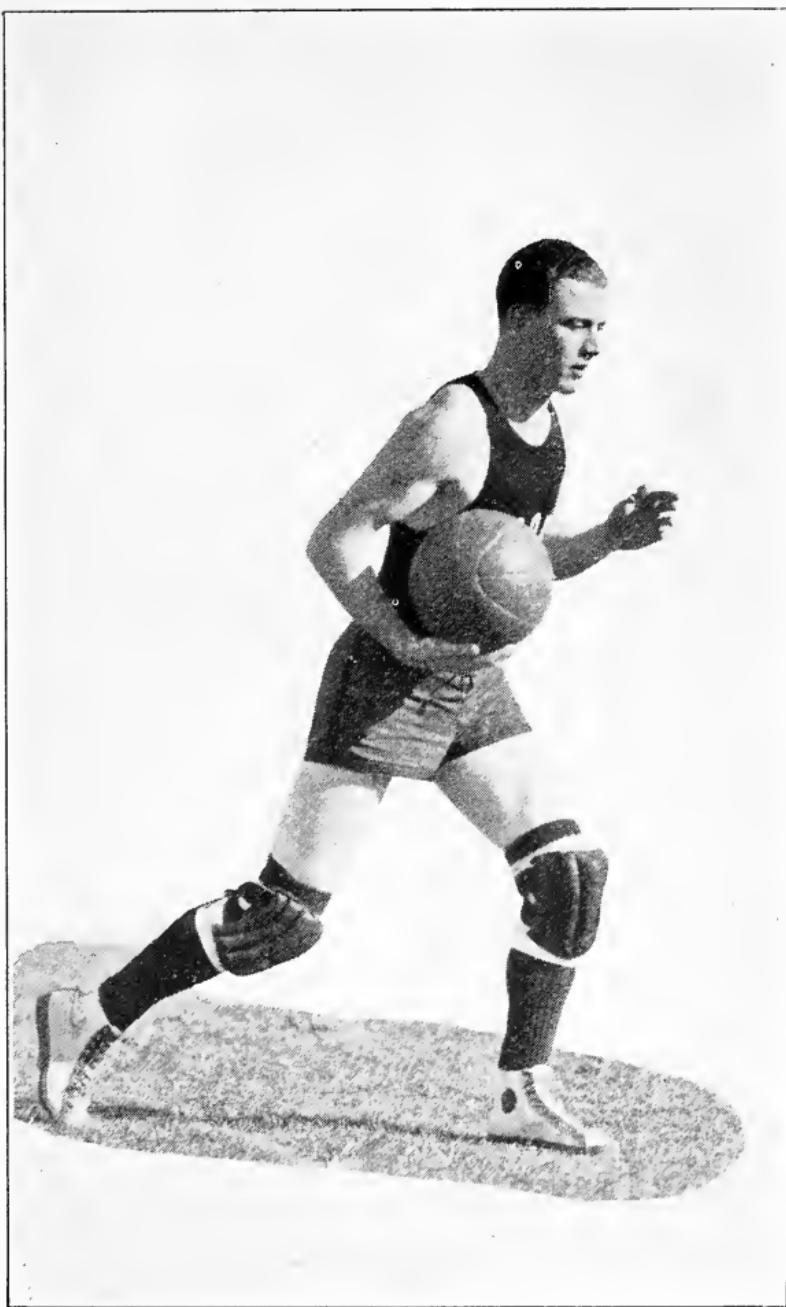


DIAGRAM 5

Long Pass and Oblique Short Shot  
C secures rebound, passes to B. B passes to A. A shoots.

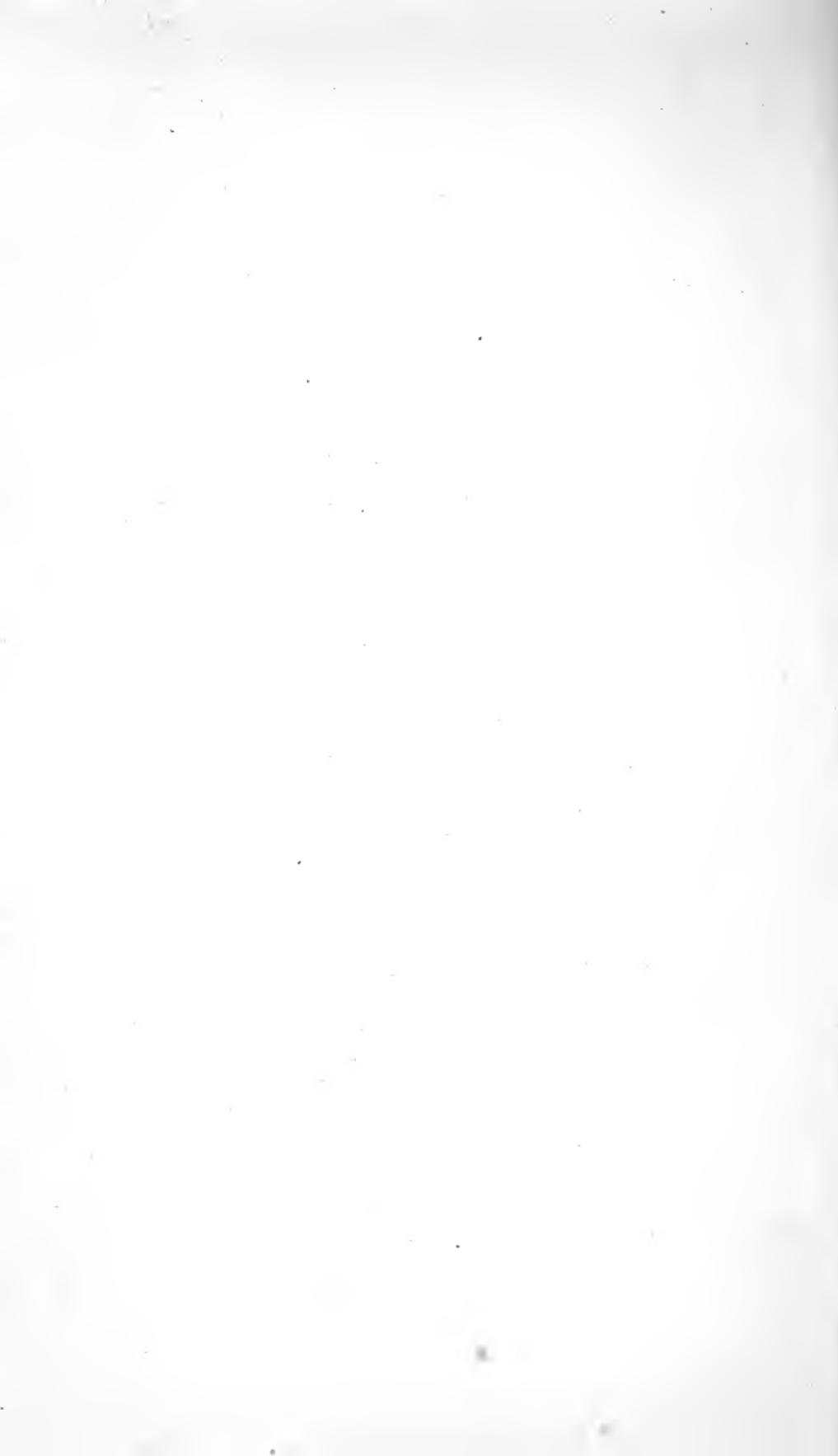


**PLATE A—ONE HAND, UNDERHAND PASS**





**PLATE B—TWO HAND, UNDERHAND PASS**



This exercise gives practice in a long pass, a short shove pass, a short under basket shot and a follow in rebound shot.

*The Underhand Pass* may be made with either one or both hands, preferably two hands. The ball should travel moderately fast, on a line, and from waist to shoulder height. A high pass obstructs the view of the catcher, is awkward to handle and consumes time to pull it into passing position. A pass below the belt is hard to handle and if fumbled is very apt to be struck by the knees and so knocked out of reach. Coach the players to "hit the shirt" with the ball.

The two hand underhand pass is made with the elbows bent and close to the side, and with the wrists bent downward and backward toward the body. The ball is propelled by a snappy simultaneous extension of the elbows and wrists and the finish to the pass is given by the fingers, which give an upward rotation to the ball. See plates A and B.

A good practice formation for the underhand pass is to form the men in a circle and have them pass first to the right, using the left hand, and then to the left, using the right hand, and then mixing up the passes to use either or

both hands. The squad should also be formed into two ranks, facing, and pass across from one rank to the other, using the right hand when passing to the left and vice versa.

Last, and to gain speed and accuracy have the men pass at will, always underhand, and with every man on the squad on the move, weaving in and out, turning and reversing, and receiving and passing the ball at full speed.

This exercise is a great conditioner and a few minutes of it will tire the men.

*The Bounce Pass* is very useful in out of bounds work and in offensive play near the goal. The pass must be used as a variant to the underhand and shove passes and not as the predominant type of pass. The ball should be bounced on the floor about a foot in front and to the side of the guarding player, to best deceive the latter, and it should strike the floor four or five feet from the receiver. If the bounce pass is to be a long one of ten or twenty feet it should be made with a downward motion of the fingers, rotating the ball away from the passer. This adds speed and accuracy to the pass.

If the pass is to be short and to a man under way, reverse the English and rotate the

## PRACTICE FORMATIONS

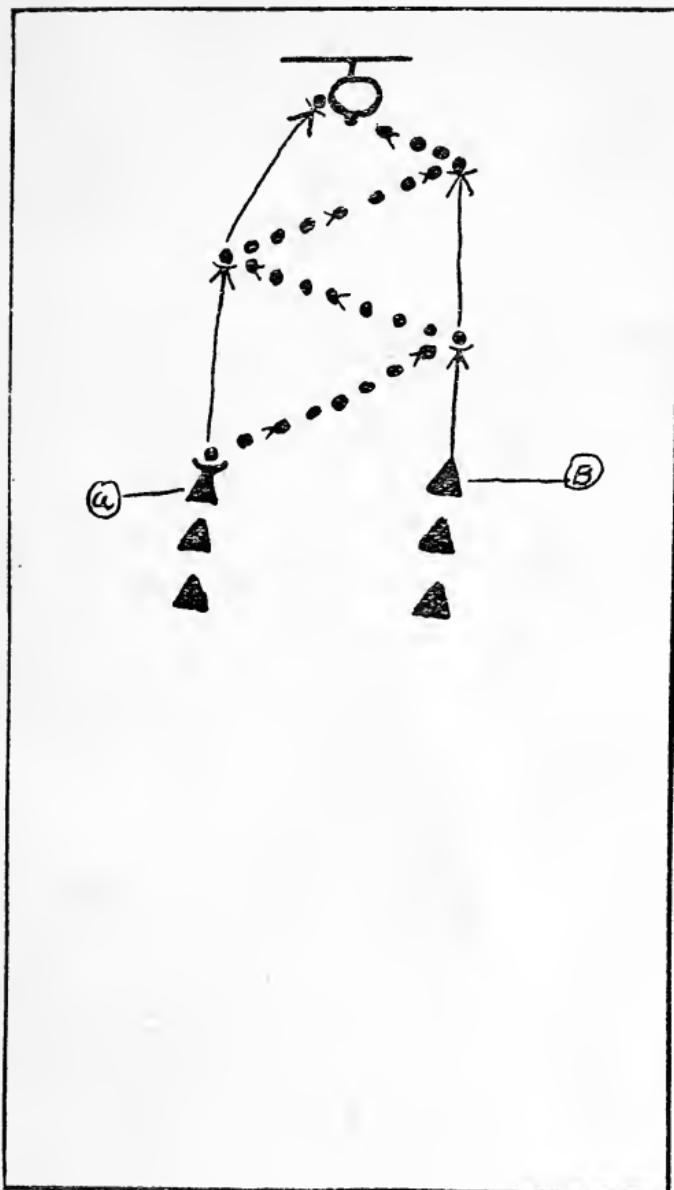


DIAGRAM 6

Bounce-Pass and Shot

Bounce-pass *A* to *B*.*B* to *A*.

ball towards the passer by pulling the thumbs down and in towards the body. This causes the ball to bounce high and slowly and thus it may be handled more surely by the receiver.

Practice the Bounce Pass in parallel lines, and in weaving, as for the underhand pass. Later it is well to mix up all types of short passes in the one practice period. Diagram 6.

*The Overhand Shoulder Pass* can be made with either one or with both hands. It is the most natural method of passing and the one most commonly employed. However, I believe that it is best restricted to use in the backfield positions and from out of bounds, because the underhand, the shove and the bounce passes can all be made more quickly and accurately, are more deceptive to the guarding player and so are more useful in the scoring areas.

The two hand, shoulder pass, is used very much more in the East than in the Middle West, especially in the scoring area.

*The Overhead Hook Pass*—This is perhaps the fastest and most accurate pass for long distances and, when skilfully made, is almost impossible to block or guard successfully. It is especially useful in getting the ball away



**PLATE C—HOOK PASS OR SHOT**  
**First Position**

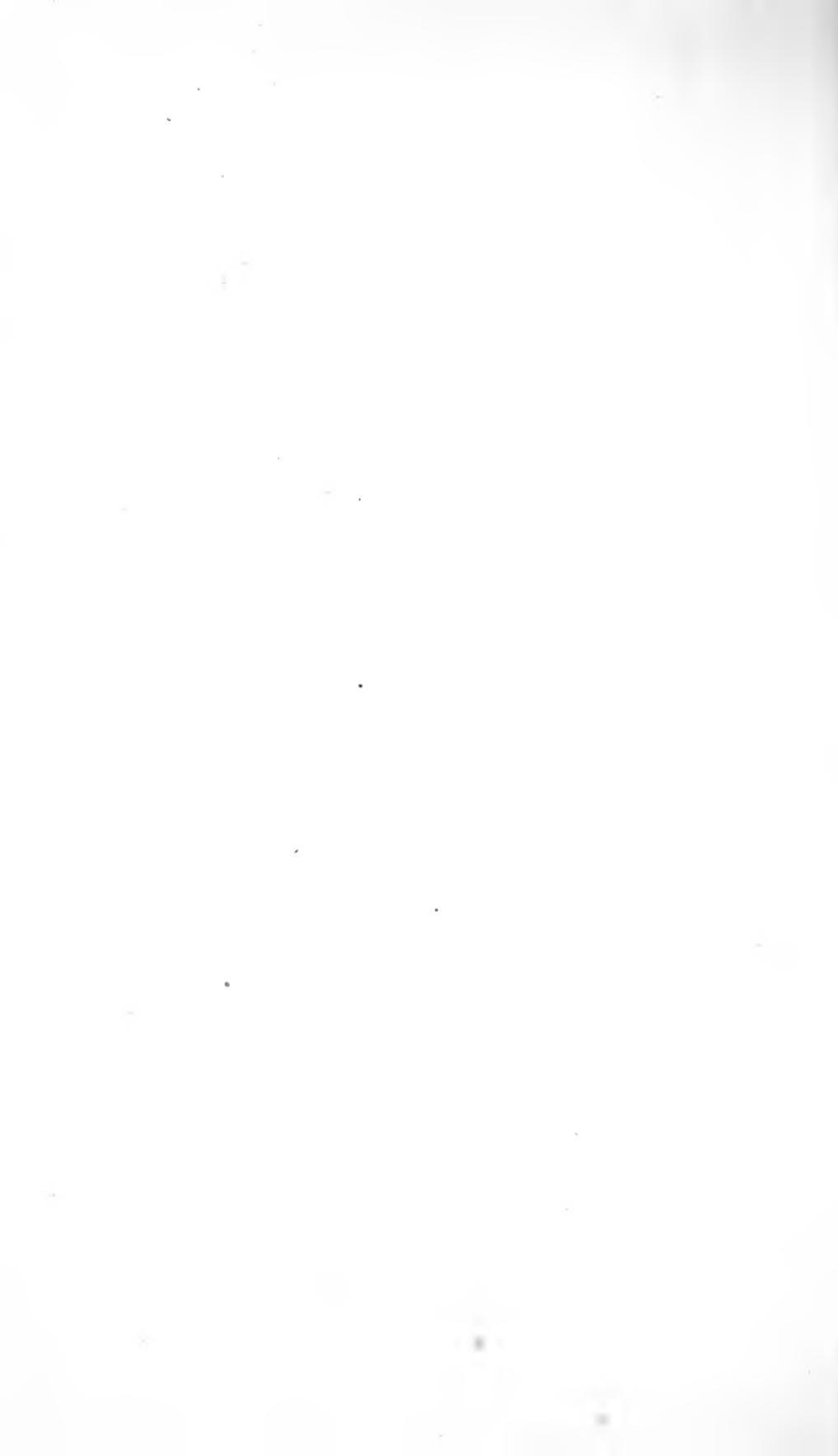




PLATE D—HOOK PASS OR SHOT  
Second Position





PLATE E—HOOK PASS OR SHOT  
Third Position





PLATE F—HOOK PASS OR SHOT  
Finish



from the backfield after the recovery of a missed shot from the backboard. Usually, in such case, the opposing attack is following in hard for the rebound or to tie up the guard with a held ball. This is often accomplished on a guard who uses the overhand pass from the shoulder or the underhand pass, for he must face the oncoming opponents while passing up the field. The hook pass, on the contrary, is made while facing away from the point or man to be passed to. This permits the guard to reverse and present his back to the oncoming rebound men, following which he takes an additional step and jump before passing the ball, which then goes overhead and backward up the field.

The Hook Pass is made by holding the ball in the throwing hand, waist high, with the fingers spread, and the ball held against the wrist, (Plate C). If the right hand is used, turn the left side to the opponent (Plate D, E), take one step away from him with the right foot, and then jump high and turn in the air so as to alight facing the opponent (Plate F). At the crest of the jump execute the pass by swinging the fully extended arm from the waist upward and overhead. Do not bend the elbow. The fingers are brought downward and under the

ball as it leaves the hand, an important point in securing accuracy.

For long passes from the backfield, and especially when no opponent is pressing the passer, the Hook Pass is made without the step and jump. A major point is the snap of the fingers down and underneath the ball as it is thrown. This pass is fast, accurate, and exceedingly difficult to guard.

A practice exercise for the Hook Pass is to line the squad up in file formation. The first man takes the ball, makes one step and bounce, then catches the ball in both hands, jumps high, and makes a half turn in the air alighting facing the receiver, with legs widely spread, knees bent and toes turned outward. At the crest of the jump the hook pass is made backward to the next man in the file and so on through the squad in turn.

*Points in Passing*—Improvement in passing is to be gained chiefly by eliminating the stop that so often occurs between the receipt of the ball and its subsequent delivery to a teammate. Receive the ball and repass with one motion.

A fumble is usually the result of a poor pass, which may have been inaccurate, too high or too low, too far ahead or so far behind as to

break the receivers stride, or, quite frequently, too speedy for the distance traversed. If a player fumbles badly towards the close of a game it may be a sign of excessive fatigue and an indication for a substitution. If the player fumbles more than usual towards the middle or end of the season, it may indicate staleness. A lay off is then in order.

## CHAPTER VII

### SHOOTING

There are several varieties of shots for basket from scrimmage: (1) the *waist or underhand loop*, (2) the *chest or overhand loop*, (3) and the *two hand and one hand shots from the shoulder*, are the chief ones for shots of 10 or more feet from the basket. For shots close to or from under the basket the (4) *one hand push shot* following a high jump, and the (5) *overhand hook shot*, are best. A description of these five, how to practice them, and the chief indications for each shot, follows:

#### 1. THE UNDERHAND LOOP SHOT

This is the easiest and most natural way to shoot for goal, and is the one which inexperienced players almost always employ. With feet spread, and ball held in both hands at waist level or below, elbows bent and close to sides, the ball is raised forward and upward, usually with a full, swinging extension of the arms,

until the hands are about to the level of, and far out from, the face. An english is usually given by a full extension of wrists and fingers at the final moment of throwing so as to cause the ball to rotate inward towards the thrower, the intent being to cause a sharp downward rebound from the back stop in case of overthrow.

There is no question as to the naturalness and the muscular freedom of this style of shot. For long distance attempts from in front of the goal and especially from deep scoring distance, as when a guard shoots following a short drive up the floor, and with no opponents at hand, the shot is very effective.

The chief objections to the underhand loop shot is that it requires more time to make than do other styles of shooting and therefore allows the defending players more time in which to close in to block the shot. Again, as the ball traverses a wide arc from below the waist to above the head it is far more easily blocked by the extended arms of the guarding player than is any type of overhand shot. For these reasons I favor shots which are better suited to use in closely guarded areas. If the underhand loop is used care should be taken to keep the elbows close in to the sides, and an effort should be made to shorten the arc through which the ball

is lifted on the shot. An underhand loop shot, devoid of the objections I have outlined, and much more effective than the old swinging underhand style mentioned, is one thrown from the waist or above, and executed mainly by wrist and finger extension, with only a slight assisting movement of the fore arms, the upper arms remaining almost motionless. This shot is gotten away even faster than is the overhand or chest loop shot, by the ball being brought into the shooting position at the waist on completion of the receiving movement, and immediately snapped from there as described. A reverse english is given, as in the old style shot. This is a particularly effective shot for tall, clever handed men, and especially at distances of from ten to twenty feet.

## 2. THE OVERHAND OR CHEST SHOT

Plates G, H.

The shot from the chest is made by bringing the ball from the catching position, close in to the waist or chest, and then forward and upward past the face by a full extension of the arms, before letting go. It is the best long shot style for the majority of players and for most occasions.



**PLATE G—OVERHAND CHEST SHOT**  
**Start**





**PLATE H—OVERHAND CHEST SHOT**  
**Finish**



The ball should leave the hands above and in front of the eyes and so permit the head to be held erect and practically motionless and the eyes fixed on the goal. This enables a careful aim to be taken and maintained and is, perhaps, the reason for the greater success of this shot than the more natural underhand one, after the rather difficult muscular coordinations of the chest shot have once been thoroughly mastered; one must note that in the underhand loop shot the head and eyes and in fact, very often the entire upper part of the body as well, are thrown upward and backward as the ball is shot. This movement can not but interfere with the fixed focus of the eyes on the basket, and must interfere somewhat with the aim.

In the chest shot the extension of the arms should be complete, although the movement should be made slowly.

The ball should be held by the finger tips and not against the palms. The hands should be rotated inward at the finish of the shot so that the thumbs are close together and the palms of the hands directed towards the basket. The muscles of the shoulders and arms should be relaxed completely as the ball is delivered. The elbows should be kept at the sides and in front

at the beginning of the shot and not allowed to spread out from the body. The hands, wrists and fore arms should be held in a straight line. Guard against the tendency to flex the wrists on the fore arms, downward and foreward, with the lowering of the ball below the waist just prior to the throwing motion. English is not required with this shot; simply push the ball in the air, without spinning it. The more muscular movements there are included in a physical performance, the more chance there is for one of them being made inaccurately and the total result so spoiled. English is not needed. Push the ball high in the air and with a loop that should reach its greatest height mid-way between the thrower and the basket. Aim to just clear the front rim. If the loop is high so that the ball falls quite perpendicularly it is self-evident that the chances for its passing through the ring are greater than when a low, line type of shot is made. Low, line throwing is the chief fault with most shooters, and putting on too much English is the next. If your men loop too high, and some few do, go slowly in criticizing them for they usually correct that fault themselves. A far greater difficulty is to secure satisfactory height from the majority. Another advantage of giving good height to the



PLATE I—CROSS BODY SHOULDER SHOT  
First Position



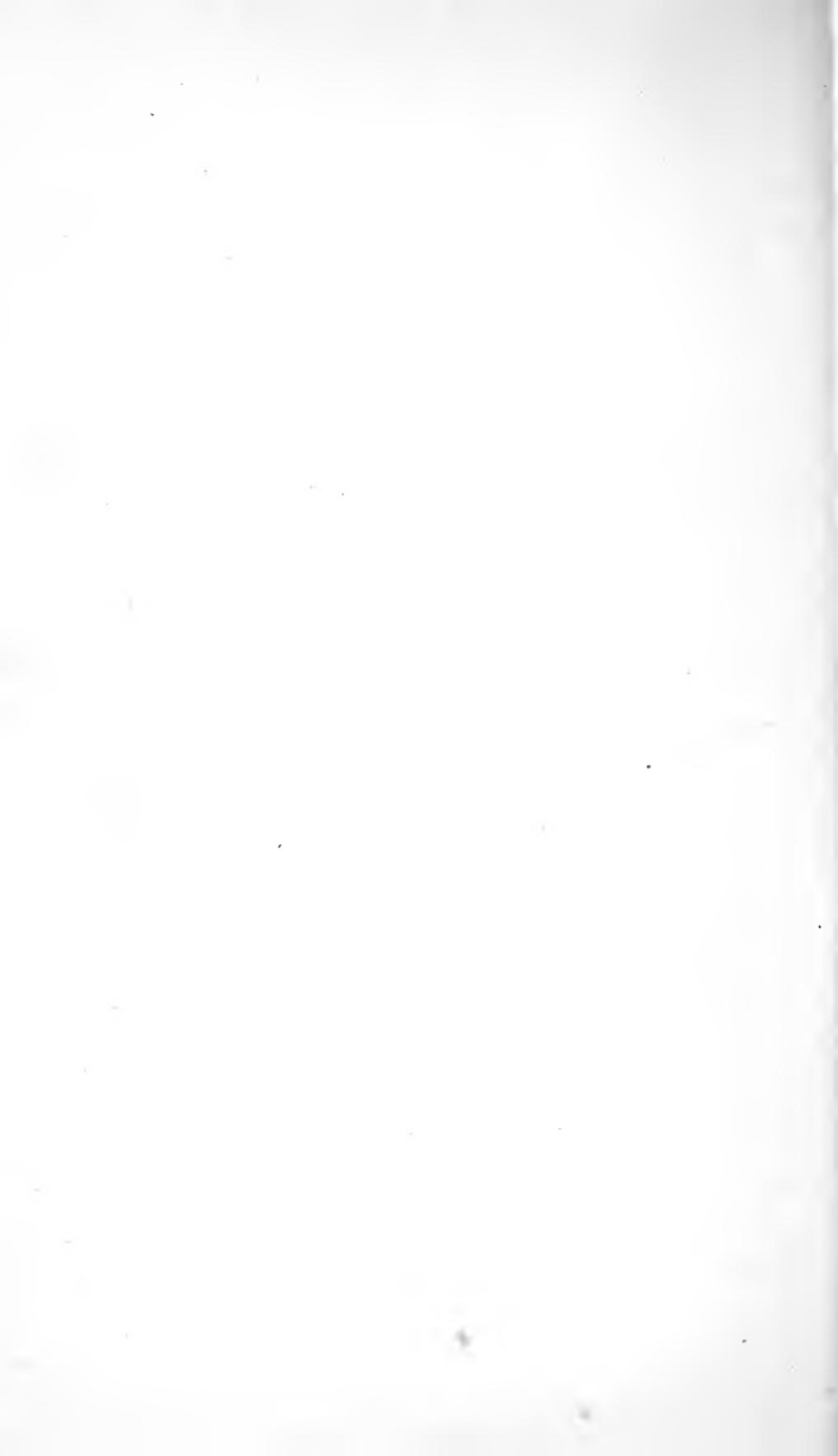


**PLATE J—CROSS BODY SHOULDER SHOT**  
**Second Position**





**PLATE K—CROSS BODY SHOULDER SHOT**  
**Finish**



shot is that when a high loop shot overthrows and strikes the backboard anywhere from six to eighteen inches above and directly behind the basket, it will usually go through on the rebound. Again, even tho the attempt is so inaccurate that the rebound fails to score, the ball striking the backstop after a high loop is very apt to fall close to the basket and so be in good location for the oncoming rebound men to secure. The low, line shot, more frequently results in a rebound over the heads of the oncoming forwards and is lost to the offense. The advantage lies with the high rather than with the low throw.

### 3. THE SHOULDER SHOT

Plates I, J, K.

When an oncoming offense is being driven towards the corner by the defense, and especially when the man with the ball is dribbling it at speed, a chest or push shot is more difficult to execute, and is more easily guarded, than is the underhand shot across the body, or the two, or the one hand shot, from the shoulder, the right shoulder when the offense is going to the right and vice versa. In this situation, with the shooter going towards the sidelines, an excel-

lent shot is the two hand shot from *over* the shoulder, made by lifting the ball with both hands over the shoulder, elbows bent, much as one would lift a ball bat. This carries the ball to the side away from the guard. The ball is then thrown or lifted upward from shoulder and diagonally across the face, by simply extending the elbows and so lifting or looping the ball. A jump often accompanies the shot, and makes it almost impossible to guard. The loop is made high and should be aimed to carom from the back board, striking it high and well to the side and above, the basket. The shot can be made from either shoulder.

A variation of this shot and one which was used by several clever players for some striking baskets in the 1922 Western Conference season and which appears to be becoming quite general in its use, is the one hand push shot from the shoulder while the shooter is travelling to the side and away from the mid area. The shot is made at full speed. The ball is received from a pass or dribble and is brought to the front of the throwing shoulder, being held, when travelling to the right, with the right hand behind and controlling the ball, and with the fingers of the left hand lightly retaining the ball in place from in front. The throwing elbow

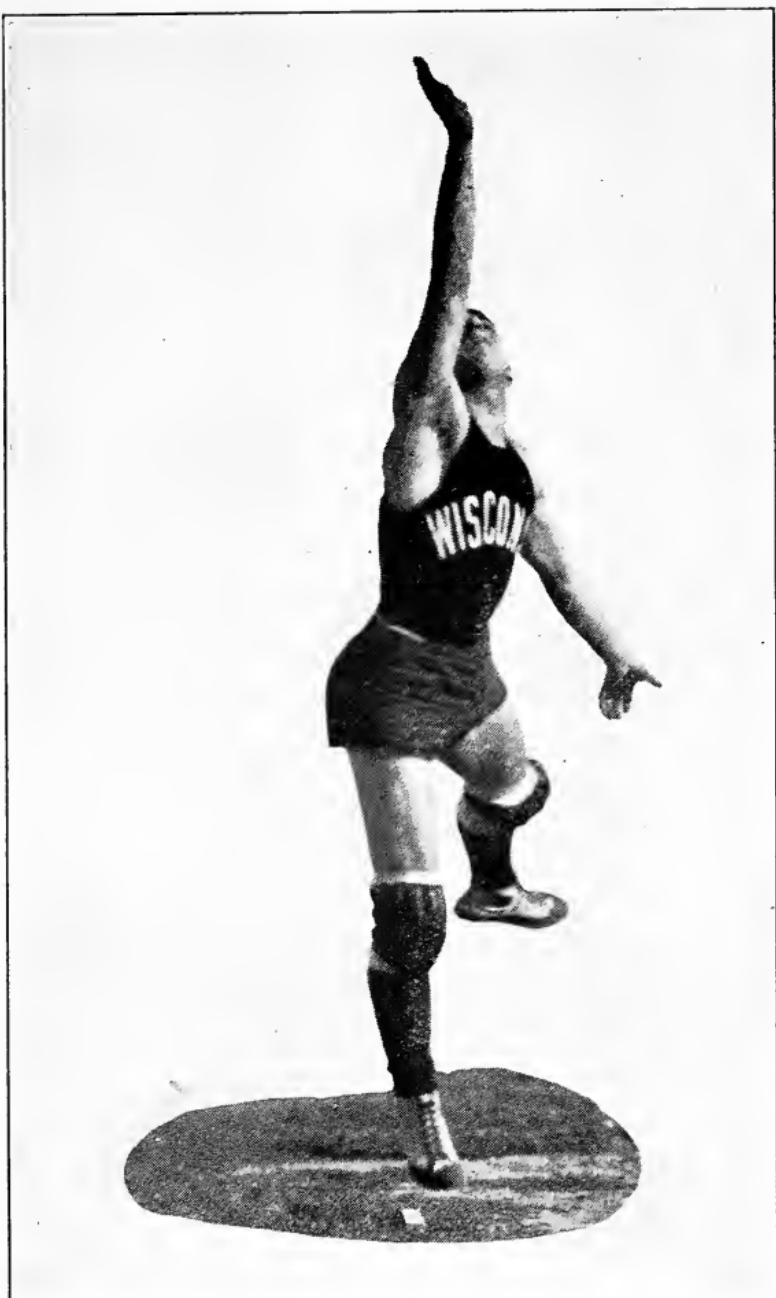


PLATE L—ONE HAND SHOVE SHOT



is held close to and in front of the hip. The ball is then thrown or pushed from the right shoulder, somewhat as one would lob a base ball, the hand passing across the face and obliquely to the left. Carom the shot. I noted one such successful shot in each of three one point margin, low score, conference games in the 1922 season.

When travelling across the mid line and to the left, a right handed player had better use the two handed shoulder shot or the under-handed loop shot thrown across the body from left to right.

#### 4. THE ONE HAND PUSH SHOT

##### Plate L.

For quick accurate work when close to the basket and especially following a dribble close to or beneath the ring, the one hand push shot is best. The chief point to emphasize here is for the player to secure a good high jump, not a broad jump, towards the basket, locate the basket with the eye as he goes up and keep the eye on the goal until the shot is completed. When at the height of the jump the player finishes the shot by fully extending the shooting arm above the head and pushing the ball

slightly, as it leaves the hand. Lay the ball up against the bank rather than throw it. A slight english is given the ball by pushing the shooting hand up and over so that the thumb turns towards the basket and down. This rotates the ball away from the player and causes it to carom downward sharply. The bank should be struck about 18 inches above and to the side of the ring.

Common points of error in this shot are to strike the backboard too close to the ring; to neglect to english the ball; to broad rather than to high jump to the basket; to neglect the use of the bank; and, finally, to shoot from in front rather than from the side of the basket.

### 5. THE OVERHAND HOOK SHOT

This is a very valuable shot for close-in work at the basket and especially when the shooter is travelling practically parallel to the end line and across in front of the basket.

It is executed just as is the hook pass, the technique being identical, except that the pass is directed at the basket instead of to a player. The ball is grasped in two hands, following a pass or dribble, and held waist high; one step is then taken towards the side line and a high jump made that permits the player to half turn

in the air so as to face the basket. The throwing arm is then swung fully extended at first away from the body and towards the side line and then sweeps over the head and towards the opposite shoulder and the basket. The ball leaves the hand almost directly above the head and while the player is in the air. The man should land with legs widely separated, knees bent, and toes turned out, ready to pivot or advance at will. The arm is kept almost straight and the ball is looped with a full arm, over the head, swing. The shot, like the pass, is almost impossible to block and is made with a great degree of accuracy following definite coaching. It is an entirely artificial mode of shooting and will need lots of practice to secure proficiency, but is well worth the time spent on it.

Refer to Plates C, D, E, F, for the technique of the Hook Shot is similar to that of the Hook Pass.

There are other methods of shooting, but the ones discussed are those I use to the exclusion of the rest, as all of them, with the exception of the underhand toss, lend themselves well to the short pass type of offense which I employ.

A few additional bits of advice, of a general nature, on shooting technique follow:

- (1) Take the shot with deliberation.
- (2) Never make "take a chance" shots—a pass is indicated when the shot is doubtful.
- (3) Locate the basket before the shot is made.
- (4) Watch the basket until the ball hits or misses it.
- (5) Follow the shot—a shot is simply a pass to yourself; go get it as it comes down.
- (6) Get height on the throw.
- (7) The side carom shot is the only one from scrimmage, that it pays to english.
- (8) Shoot clean from in front—it gives two chances to score, while shooting at the bank will give but one.
- (9) The disadvantages of the bank shot lie in the differences in the elasticity and the rigidity of different back boards. When you play on the other fellow's court you give him an advantage by making carom shots against a board that he is more familiar with than you are. Again, balls bounce differently, according to their make, the kind of leather, and their degree of inflation. These factors render the rebound variable and one can not become suffi-

ciently familiar with the individual peculiarities of the ball and back stops in the practice period allowed. Not so many varying factors enter into the clean shot.

- (10) Advance, for rebounds, so as to be from eight to ten feet from the basket, if possible, when your shot strikes—then drive in for the ball. Most men rush in too fast and jump too soon, for rebounds.
- (11) After making a shot while advancing toward the end, or side lines, reverse turn, immediately, and follow in for the rebound. Many men remain out of bounds or out of active participation in play, for too long a time after shooting.
- (12) Try to use both hands equally in shooting. Some men push the ball much more with one than with the other. It is an error that is capable of correction.
- (13) It is a mistake to practice distance shots until the 15 and 20 foot ones are made skillfully or to practice corner shots until those from in front are well executed.

- (14) Practice at speed, and exactly as one would play in game. One will play as one practices.
- (15) Spend most of your practice period in basket shooting. The coordinations used in goal throwing are different from any other activity and it will require much practice to perfect and make reflex these unusual movements. For men with loose, smooth muscles and normal powers of coordination skillful basket shooting is merely a matter of practice.

### PRACTICE FORMATIONS FOR SHOOTING

- (1) Play the game of twenty-one; in this a clean shot counts 3, a bank shot 2 and a follow up or rebound shot counts one. The ball must be shot from where it is recovered on the rebound or where received on a pass. Divide the squad into 4 groups and place two groups at each basket, each group having its own ball. The groups line up according to their degree of proficiency 15, 20 or more feet away from the basket, as the coach directs, and at first in front of the basket near the foul circle and later out

towards the sides of the court and further from the basket. Number the men in each group and have them shoot in turn in their respective groups. The two groups at a given basket compete against each other. Number one shoots, follows and shoots the rebound if the shot is missed and then passes to the next man on his squad. Each man recovers his own shot. Each group shoots at will and so develops speed in handling the ball. The group first securing 21 points wins. The game adds sport to the practices and, as the men become interested in the contest, their true form soon is exhibited and can be criticised by the coach. The exercise practices in the long shot, short shot, the rebound, and the pass.

(2) Practice formation for a pass and a short, oblique shot. See diagram 5.

(a) Form a flank line, one man behind another, at the side of the court and about thirty feet from the end line; (b) locate one man at the free shot mark; (c) locate one man close to basket. The (b) men pass to the (a) men. The latter dash from side line to goal, receive a pass from (b), and shoot; either (a) or (c) secures the rebound which is snapped to (b) again. Rotate so that each man, in turn,

fills (a), (b), and (c), positions. Reverse the sides.

(3) Practice the Bounce Pass in two flank lines 30 feet in front of and facing the basket and about 20 feet apart. The two file leaders advance and bounce pass from man to man as they dash to basket. Finish with a jump and push shot by man on right. Man on left secures rebound and shoots. Reverse. Diagram 6.

(4) Dribble practice, with pivot and pass or shot. From 30 feet in front of basket, have the men (a) dribble, in turn, to the free shot line, where one guard is stationed. On reaching the guard (b) pivot and shoot long; or pass to a team mate located at the side (c) and try to secure return pass from him for shot or dribble to basket; or shoot over guards head, without pivot or turn, and try for the rebound. Diagrams 7, 8.

## SHOOTING FOULS

Foul shooting is entirely an individual effort and to my mind has too important a bearing on the success of what should be a team effort. Again, I dislike to see a team which has been outscored from scrimmage and with the fouls about on a par, win because of the excellent

work of its free shooter. A team which has played an even or superior game to its opponent in all other respects, is quite often defeated because of the lack of success of its free shooter in an effort that is entirely individualistic and distinct from any other type of work on the court—this by way of criticism of the free shot. However, there can be no question as to the importance of foul shooting and as to the value to a team of a clever scorer; it is well, therefore, for a coach to have two men drilled for the work, and, if they are nearly equal, to decide on the man for the place after watching them both practice just before a contest. Usually, however, the older man, in point of service, would be the steadier and the more dependable.

The best style of free shooting is still undecided. I have seen men, especially old, experienced players in Y. M. C. A.'s, use the push shot from the chest, much as one would shoot from scrimmage, and score in a wonderful manner. Again, especially in the East, one frequently sees excellent foul shooters, standing as though to execute an underhand loop shot and then, with a slight extension or erection of the body, bring the ball up from the waist, past the chest and face for a push shot.

Last, one sees in the Middle West, the old fashioned underhand loop shot used by the great majority of free shot men; a style much criticised by the Easteners. Two of the best foul shots I have ever seen began their shots with the ball resting on the floor and then executed the underhand loop.

Because of these experiences I have come to feel that the style of the free shot is an individual matter, though certain basal factors in the technique of the shot should be maintained. The stance should be with the feet well spread to preserve balance, and with the knees slightly bent. Whether both feet touch the line or whether one is somewhat behind the other, about 12 inches, is optional, so long as the stance is free and easy and of sufficient spread to insure good support and balance.

The ball should be shot clean. It is well to aim so as to just clear the front ring. Keep the eye on the basket from the moment the ball is grasped for the throw until the shot is completed. Execute the shot in one unbroken motion. Follow through with the arms to full extension. Many profit by rising on the toes on the throw. Keep the hands on the opposite poles of the ball rather than under it. Loop

the ball about 15 feet high. English is unnecessary on the free shot.

In practicing the free throw have the shooter leave the line after each shot and then approach it again for the next attempt. It is not well to stand on the line and toss the ball repeatedly without changing the stance.

## CHAPTER VIII

### Dribbling

There are but few points in technique that need emphasizing in the dribble although it is one of the most difficult of all manipulations with the ball. But a small percentage of players become sufficiently proficient with the dribble to use it advantageously. The play requires a very great deal of practice and is one of the nicest tests of coordination that I know of. Except to provide opportunity for plenty of practice the coach can do little other than criticise the position of the body, the application of the fingers and hand to the ball and the height of the bounce. The body should be flexed at the waist a trifle and yet not bent over so as to cause interference with progress or with vision. The ball should not be slapped by the palm of the hand, but should be pushed down by the curved fingers and, in the main, by action of the wrist. The height of the dribble should be well below the line of vision. Many men bounce the ball too high and so are

unable to seize it quickly enough when attacked by a guard. A clever man can keep the height of the bounce at or below waist line.

There are disadvantages in the use of the dribble, chief of which is its spectacular nature, the tendency it has to induce individual rather than team effort, the difficulty involved in executing the dribble and at the same time watching the floor for an opportunity to pass, and the tendency the play has to provoke a rough defence. Many coaches consider that these disadvantages offset its values and so absolutely prohibit its use at all times.

For taking the ball away from the basket, on a hard fought, scrambling scrimmage, a sharp driving dribble is valuable, at either end of the floor. It is especially valuable, when all the team is covered except the dribbler, as a means of advancing the ball and at the same time giving the covered men time and opportunity to shake the guards. Further, the dribble can very readily be worked into the set plays, both from out of bounds and from center. The dangers of the play are readily curbed and the advantages of it enhanced, by coaching. The dribble should not be permitted to be used at will, except when, on offense and near the goal, a fake to pass is converted into a sudden drib-

ble and drive to the basket for a shot. Combined with the fake or feint pass or with the bounce pass, the dribble can be used very effectively close to goal.

A valuable combination with the dribble is the pivot or reverse turn, by which the dribbler reverses so as to turn his back towards the guard who checks his advance. From this position the ball is passed readily to a team mate. The play is made much more sure and effective, if definitely coached, and especially so if some one is taught to follow the dribbler so as to be in position to secure the backward pass following the pivot. The dribble followed by a pivot and pass to a trailer, is capable of a high degree of development and is a successful type of play. It should not, of course, predominate, but should be used as a variant to fast and accurate passing and to fast shifting, by men well versed in stops and turns and other methods of losing the guards. A practice formation is represented in diagrams 7, 8.

## PIVOTS, STOPS AND TURNS

Some players have sufficient speed to gain a start on an opponent, without the use of special methods. Other men may be so slow that without specially coached tricks of stopping, starting and turning, they are unable to get free. Two of the most effective forwards I have had were of this latter type.

While the coach may have a variety of stops and turns in his repertoire, he will do well to limit the number he attempts to teach to any individual. The crux of this feature of basket ball is its application. Many men come to their first varsity practice very well able to pivot, when unopposed, but not many can execute a turn and get the ball away during scrimmage.

Of the various pivots and turns, some players acquire one much more readily than another variety. It is well to let the man develop his favorite one. The chief job of the coach is to teach the man when and where to execute his favorite turn in scrimmage. This experience is gained during play and only by the coach constantly stopping the game to acquaint the men with the overlooked opportunities, as they occur. The increased use of the pivot and

turns has done much to advance and improve basketball in late years and to introduce skill and deftness of mind and muscle into the old style game of wind sprints, up and down the floor.

Two stop and turn plays of great value, are the (1) FRONT PIVOT or forward turn (diagram 9), and the (2) BACK PIVOT or reverse turn (diagrams 10, 11). The first is particularly useful to dodge and let go by, an opponent who has been *following* a player hard and close, as in a dribble, or when a forward dashing in for a tip off is being matched or pursued by his guard.

The *front turn* is made by jumping from either foot, short, low and forward about 2 or 3 feet, and landing on both feet. Do not turn on the jump. Land on both feet, with them toeing out slightly and with the entire soles of the feet on the floor. Do not alight on the balls of the feet and do not turn the ankles or feet to the side. The knees are well bent and the legs well separated. Crouch low, by flexion at the knees and at the waist. When the both feet alight push off strongly and immediately with one, keeping the other firmly applied to the floor, and make a half turn on the stationary foot so as to face about. The turn is made for-

ward, that is, on a right turn the right foot remains on the floor, the heel is raised, and the man pivots or rotates on the toes and ball of the right foot. The push off is made with the left foot, toward the right and the left leg is swung in an arc forward and to the right and simultaneously with it, the left shoulder, so as to bring the player facing to the rear. If going to the right the right shoulder is lowered when the feet alight on the first jump. This brings that shoulder closer to, and over, the pivot foot, and gives a good balance for the execution of the turn. If going to the left, reverse the above maneuvers. The turn is usually made toward the side lines, though not necessarily so, and usually the right foot is the pivot foot and the right shoulder the one lowered, on the right side of the floor and vice versa. The ball is now shot or passed and the player simultaneously executes another and similar front turn by which he pivots forward on the right foot and makes a half or quarter turn in the direction of the play.

*The Reverse Turn or Pivot*—The reverse pivot is one of the finest plays in basket ball and requires perfect judgment, timing and splendid coordination. I could never understand those who advocate the abolition of the

turns or pivots,—as well abolish the use of the banks in billiards and reduce the content of the game to mediocrity.

The reverse is used in exactly opposite situations to those in which the front turn is indicated. As stated, the front turn is used to lose a pursuer. The reverse turn is used to outwit an opponent who faces and comes toward the man with the ball. From the reverse pivot, a pass or shot can be made, or even a dribble. It is executed as follows: The man with the ball advances to within about 3 feet of his opponent and then, if he intends turning to the left, he slaps the right foot directly forward at the guard, foot flat on the floor, knees bent, and ball in both hands. He must not stop on the balls of the feet. Immediately the right foot strikes the floor push backward from it, with all force, and swing the right leg, well extended, backward toward the rear and toward the left; meantime the heel of the left foot is raised and the left shoulder lowered slightly. The player pivots on the ball and toes of the left foot, so that, with the right leg swinging backward, a half turn or an about face is executed, which presents the pivoters back to the guard. From this position the ball is passed. The maneuver is then completed by making another

turn, this time a forward one, pivoting on the right foot and swinging the left one forward and to the right, to shake free the guard. There are several important points to watch in coaching; first, that the pivot actually gains ground at right angles to the original course of the pivoter and second, that the ball is thrown when the first step, the half turn, is completed. See diagrams 9, 10, 11.

#### PRACTICE FORMATIONS FOR STOPS AND TURNS

##### Diagrams 7, 8, 9, 10, 11

*Front turn*—Line up in flank line at side center facing basket. Count off by twos. Number one dribbles toward basket. Number two pursues and crowds dribbler towards side line—the latter stops and front turns, gaining 3 feet to the side, and allows the pursuer to go by. Pass back to next man in line. Reverse positions.

*Reverse turn*—Squad in flank line facing basket and at center. One man stationed, as guard, at foul circle. Flank men dribble down to the guard, pivot either way, and shoot for goal or pass back to next man in line.

## PRACTICE FORMATIONS

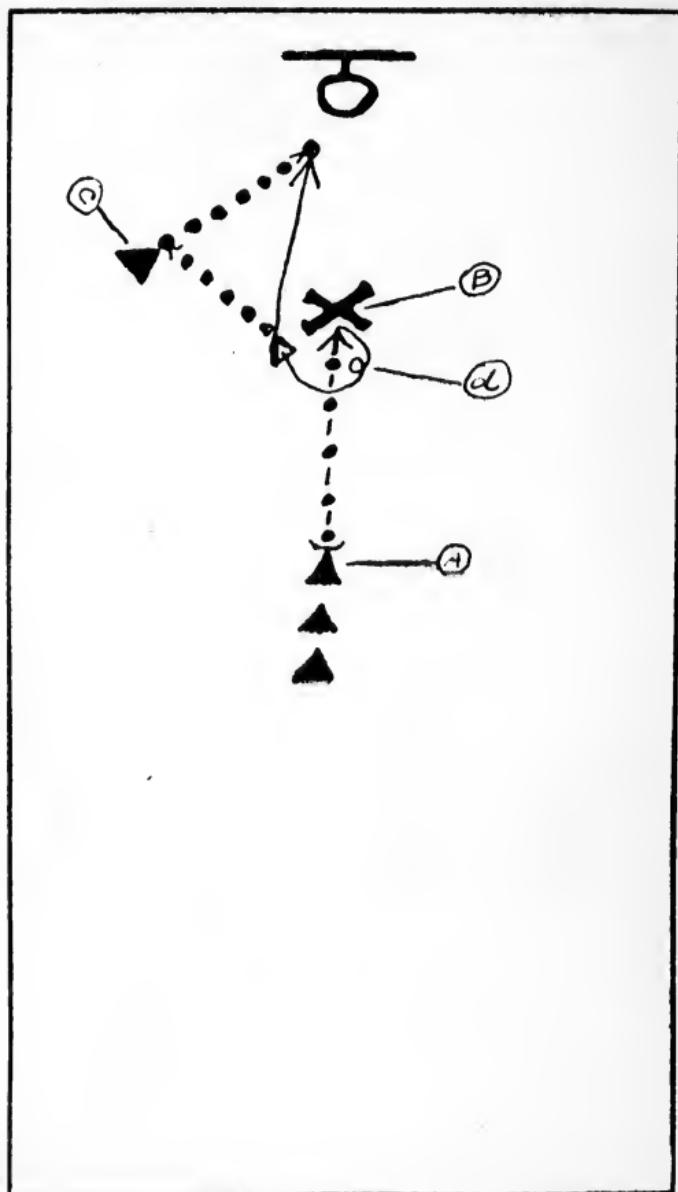
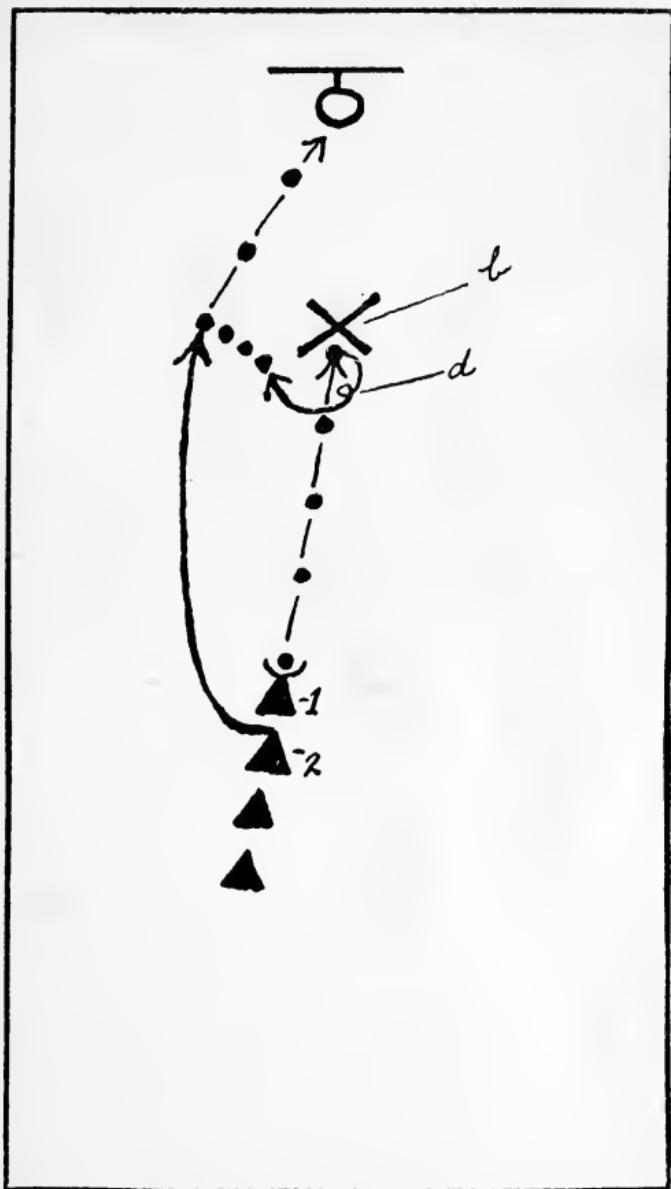


DIAGRAM 7—Dribble and Pivot-Pass

*A* dribbles to guard, *B*; *A* pivots toward *C* and passes; *A* continues on for repass from *C*; *d*=pivot.

## PRACTICE FORMATIONS



**DIAGRAM 8—Dribble, pivot-pass to trailer**

1 dribbles, pivots at (d) when in contact with (b); 1 passes to 2; 2 dribbles and shoots or long shot.

## PRACTICE FORMATIONS

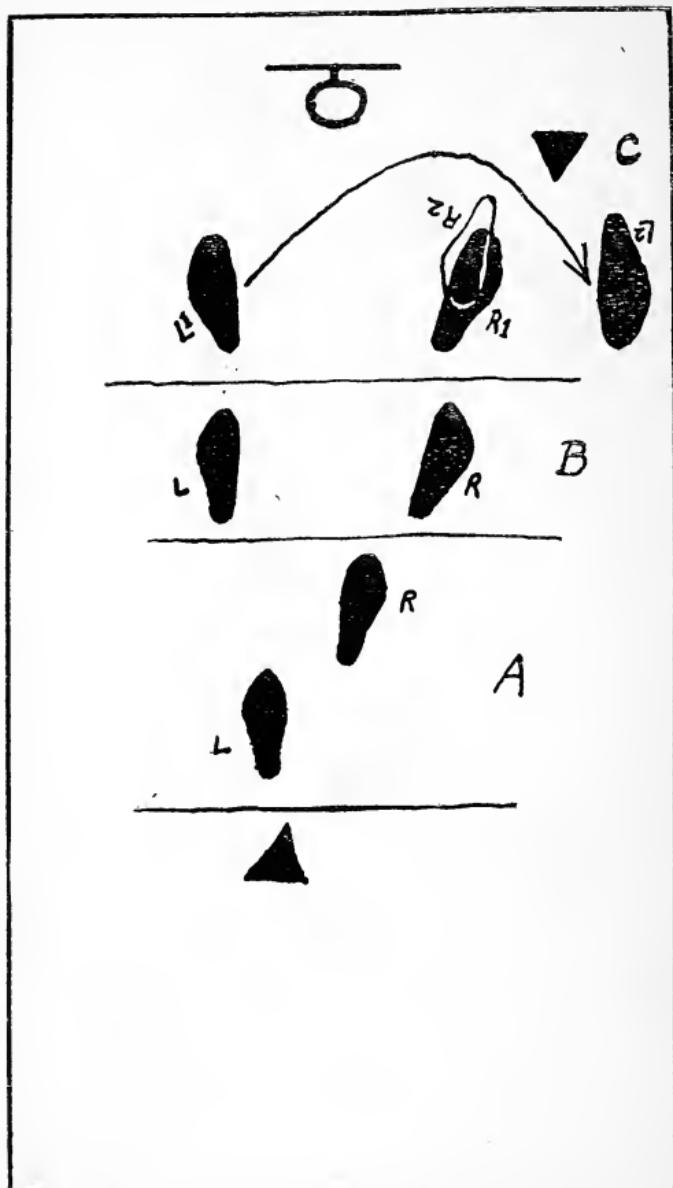


DIAGRAM 9—Front Pivot or Front-Turn, Foot Work of Pivot  
A, Players steps, advancing; B, Jump to stop, feet spread; C, Turn forward and to right. Left foot (*L1*) raised, swung to right, and reversed, *L2*. Right foot pivots in place, *R1* and *R2*.

## PRACTICE FORMATIONS

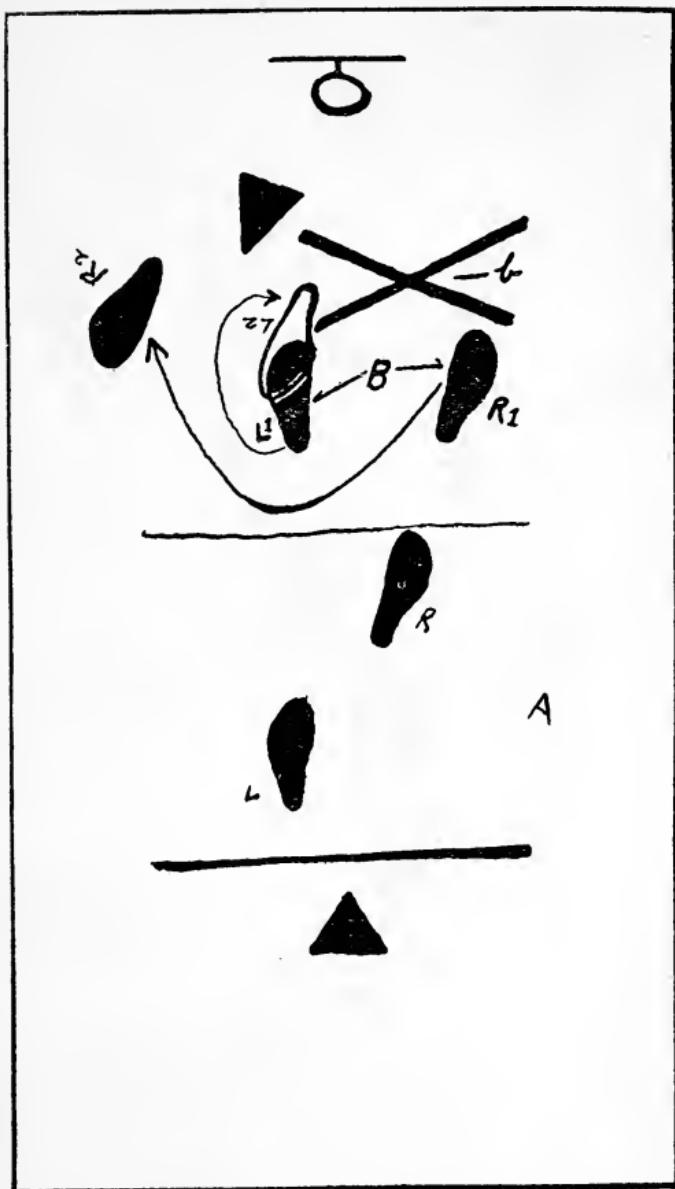


DIAGRAM 10—Reverse Turn, or Pivot, with Gain to Side

*A*, Player's steps, advancing; *B*, Jump to stop, feet spread; *R1*, *L1*, Position of feet following stop; *R2* and *R3*, Right foot raised and swung backward, away from guard, back turned toward guard, and foot replaced at *R2*; *L2* and *L3*, Heel raised, pivot in place on ball of foot, to *L2*; *b*, Opponent guard.

## PRACTICE FORMATIONS

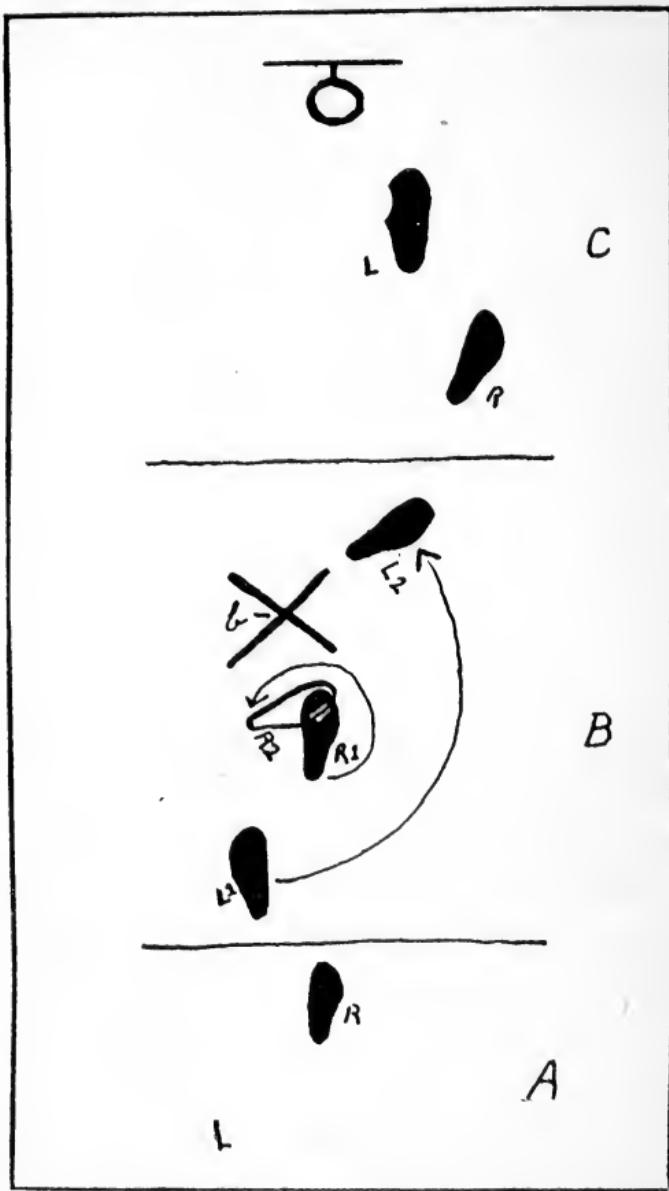


DIAGRAM 11—Reverse Turn, or Pivot, with Gain Forward Around Guard

b. Opponent guard; A, Player's steps advancing; B, Footwork of the pivot: *R1*, Right foot flat, to a full stop; *L1*, left foot (*L1*, *L2*) raised and swung backward, away from guard, back turned toward guard, and left foot replaced at *L2*, direction as indicated. *R1*, *R2*, Right heel raised, pivot on ball, from right to left.

## CHAPTER IX

### DEFENSE

#### INDIVIDUAL TECHNIQUE

##### Plates M, N, O.

On tip-off formation, the guard should locate a little inside and behind his forward, feet well spread, arms at sides and in a position so that the forward must run in to the guards arms or legs if he dashes direct from his position to basket. This stance enables the guard to watch both the ball and the forward at the same time. When the forward dashes in for the tip-off, the guard should follow closely, so as to secure the tip-off, if possible, or if unsuccessful, to interfere with further play. It is not enough simply to prevent an opponent from scoring; interference with passing is equally important, and that requires close covering of the offensive opponent in the scoring area. It is not advisable to follow the forward beyond the center of the floor; wait for him to return.

When an opponent with the ball approaches

the guard, as in a dribble, the latter should advance slightly, so as to be in motion when time for final effort arrives. A stationary player is at a disadvantage. Care should be taken however not to rush the man with the ball, for that gives a good pivoter his looked for opportunity to feint and side step, or to pivot, away. The pivot spells gloom to a rushing guard. One reason for the comparative lack of success of football men in up to date basket ball, is because of the tendency of the foot ball man to charge with the body and arms inclined forward and set tense, so as to withstand shock. This "hit 'em hard" type of guarding pleases the crowd but loses many a game.

As the offensive and defensive men approach, the guard should crouch somewhat, and stand with legs spread wide apart, knees bent, and feet flat on the floor. The arms should be advanced forward and somewhat to the sides. The body should be held so that progress can be made equally easily to either side. If the guard rushes at an opponent he should manage to assume practically the stance described before coming into contact with him. This requires a slowing of the guard's rush a yard or more before reaching his man. A balance that will permit the guard to shift to either side is the best



**PLATE M—DEFENSE POSITIONS**  
**Guards Stance**





**PLATE N—DEFENSE POSITIONS**  
**Guards Stance**





**PLATE O—DEFENSE POSITIONS**  
**Guards Stance**



offset to the use of the pivot by his opponent. The guard's arm should be kept nearly straight when reaching for the ball held by an opponent; a foul is less apt to be made if this precaution is taken.

The guard's face should be squarely towards the opponent and the eyes fixed upon him. Turning the head and momentarily closing the eyes, at moment of contact, are two common faults.

*Other principles of individual defense are:* (1) To keep between the opponent and the basket; (2) to drive the man with the ball out towards the sidelines and always away from in front of the goal; (3) to stick closer than ever to the opponent after the latter shoots or passes—the tendency is for the guard to leave his man and seek the rebound, leaving the opponent free to receive a return pass; (4) when guarding a man in possession of the ball out of bounds, cover that man closely immediately after the pass is made and as he re-enters the court; (5) if a man once gets by a guard the latter must turn and overtake him. Don't jog but dash back, and don't wait for someone else to get him; (6) keep close to the forward constantly—it tends to unnerve

him; (7) except when guarding a man who is out of bounds, never face an opponent so as to present the back to, and so lose sight of, the ball; (8) the chief function of a guard is defense, but a guard who *can not*, or *will not*, *shoot*, is not a great asset to a team. On one of my conference championship teams my guards outscored my forwards and still maintained a tight defense; (9) be alert to shift from defense to offense the moment your team secures the ball; (10) at least one of the guards should be in the defensive area at all times during scrimmage. Usually the best scorer goes up with the attack, but it is well to alternate if possible. It is poor basket ball to have both guards up at one time except on a forward shift play and then only on definite signal. Practice formations, diagrams 7 and 8.

## CHAPTER X

### DEFENSE

#### TEAM TECHNIQUE

*Defense Formation, Opponents Foul Shot—* The defense position when the opponents have a free throw, is with the two best jumpers, usually your tallest men, on the junction of the free throw lane and end lines, one at either side of the basket. The two most active scrimmage men are stationed, one on each side, at the beginning of the foul circle. One of these two men should be held responsible for covering the free shooter to prevent him recovering the ball following a miss. The fifth man is usually placed a yard behind the foul circle and in the mid line, for duty on either side and to receive the pass when his team secures the ball.

As the free shot is made, the man delegated to watch the shooter should step towards and in front of him, and then front turn so as to face the basket. This maneuver places the guard in position for the rebound and also forces the

## DEFENSE FORMATION—OPPONENT'S FREE SHOT

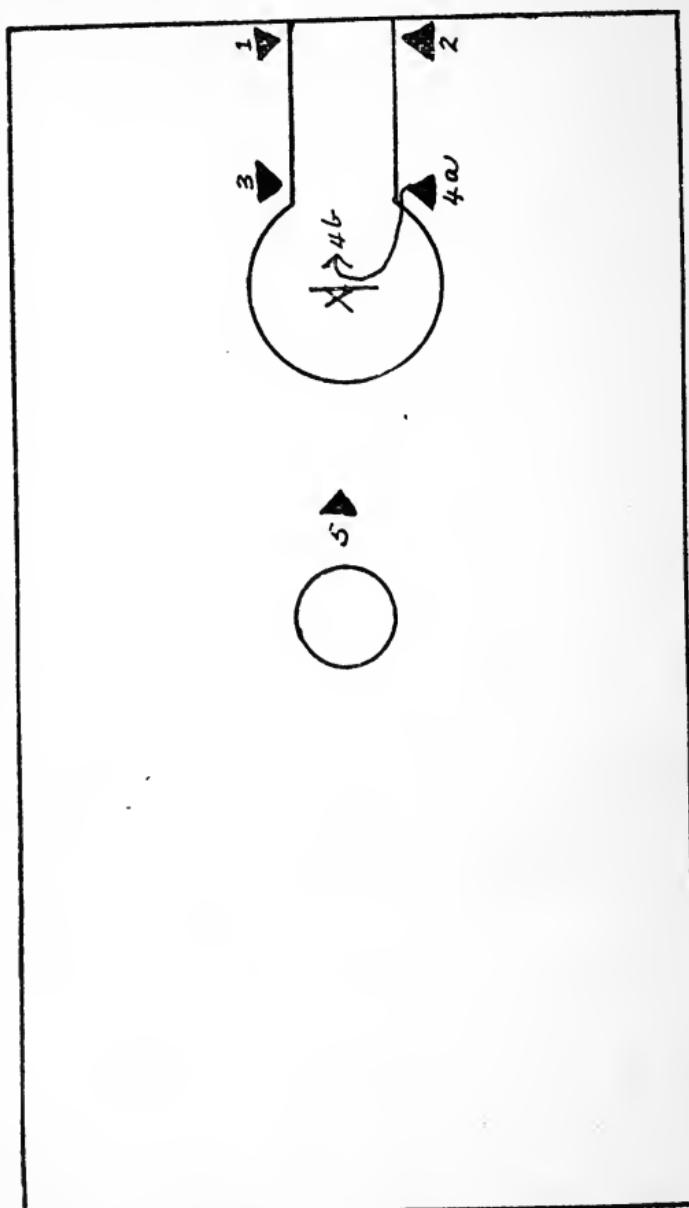


DIAGRAM 12

X, Free shooter; 4a, Watches shooter and steps in to position 4b to protect rebound.

shooter to run around him in following the shot. In thus presenting his back to the shooter, the guard must not make contact with him in any way. See diagram 12.

*Defence Formations at Tip-Off*—The usual, balanced formation, with forwards in the forward area and with guards back and on either side, is the common and generally the most satisfactory one when the your center is controlling the tip-off, or when your forwards are securing the free ball most of the time. When, however, your center is being out jumped consistently, or when the opposition secures the ball more than half the time from any sort of tip-off, other arrangements of the players are better. A strong defense, of course, in the situation described, and for the period immediately following the tip-off, is the chief requirement of the team weak at center.

### UNBALANCED FORMATIONS

*Unbalanced formations* will strengthen the defense at tip-off; two of these are: the *Triangle* defensive formation, with the apex forward, (diagrams 13, 16), and with base forward (diagrams 15, 18). I began using these formations in 1915, in the Western Conference, and

## UNBALANCED FORMATIONS AT TIP-OFF

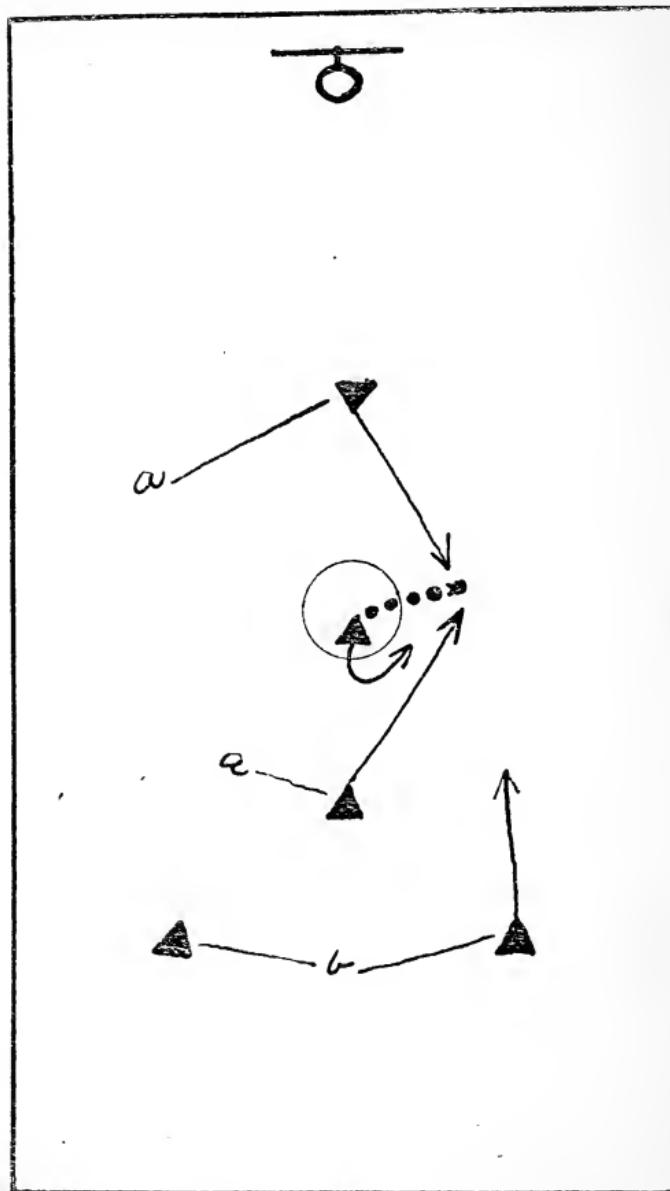


DIAGRAM 18—Triangle Formation, Apex Forward, Tip-off to Right  
a, Forwards; b, Guards.

## UNBALANCED FORMATIONS AT TIP-OFF

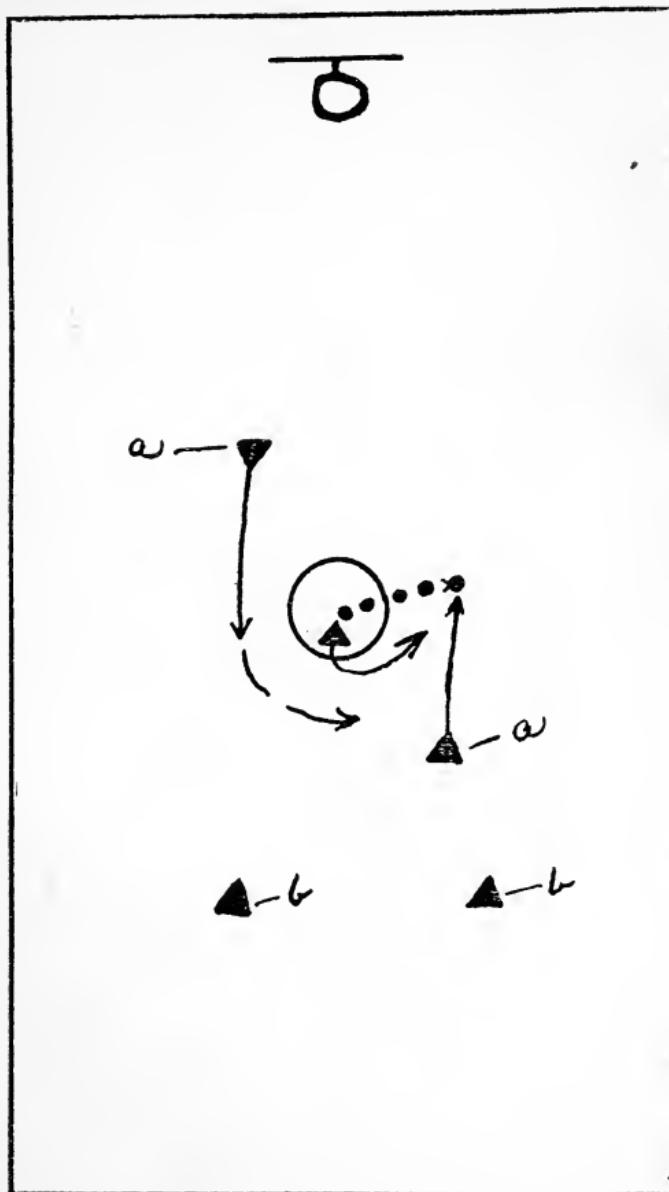


DIAGRAM 14—"L" Formation, Tip-off to Right  
a, Forwards; b, Guards.

## UNBALANCED FORMATIONS AT TIP-OFF

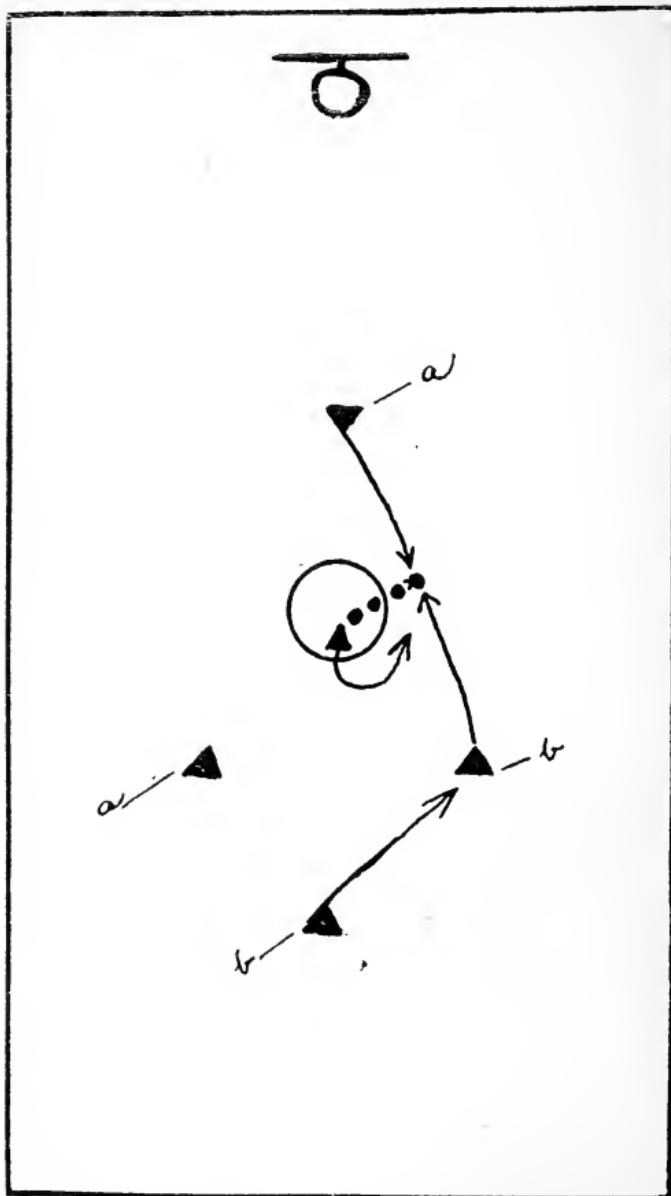


DIAGRAM 15—Triangle Formation, Apex Back  
a, Forwards; b, Guards.  
Three men after the tip-off.

## UNBALANCED FORMATIONS AT TIP-OFF

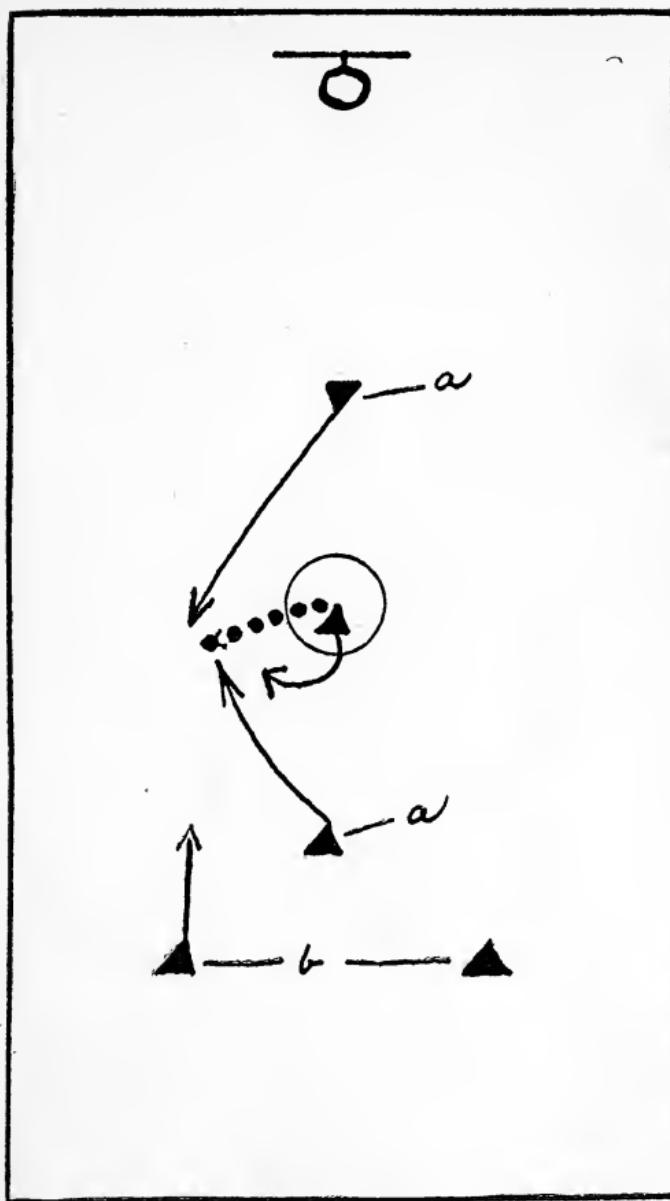


DIAGRAM 16—Triangle Formation, Apex Forward, Tip-off to Left  
a, Forwards; b, Guards.

## UNBALANCED FORMATIONS AT TIP-OFF

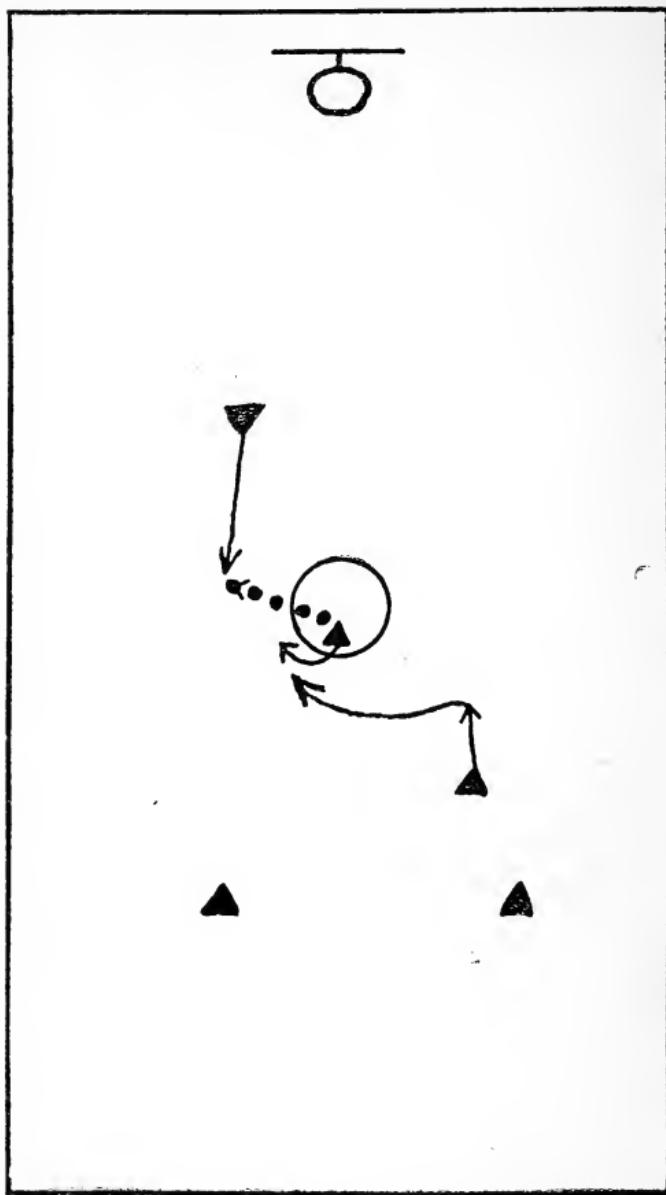


DIAGRAM 17—"L" Formation, Tip-off to Left

## UNBALANCED FORMATIONS AT TIP-OFF

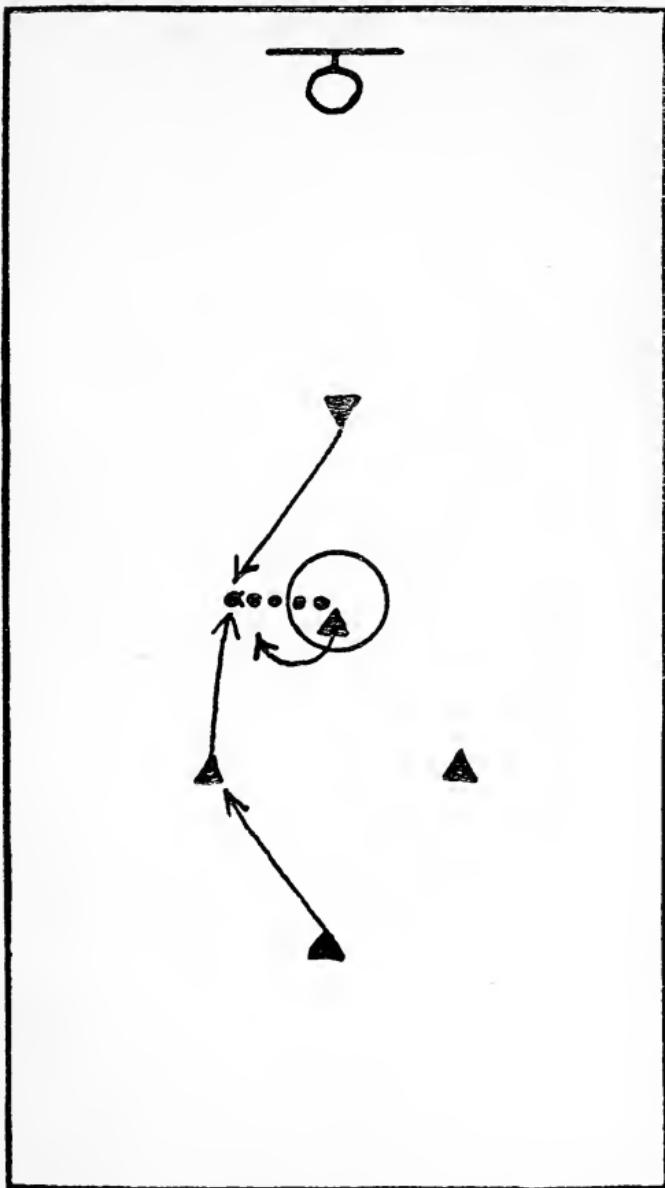


DIAGRAM 18—Triangle Formation, Apex Back

have used them every year since then, when my centers were losing the tip-off. In the diagram 13 formation the guards take their normal places in side of and behind their respective opposing forwards. One forward, preferably the more rugged and agile of the two, is brought down into defensive territory and located about seven feet back of center, forming the apex of the defensive triangle. The remaining forward, usually the better shot of the two, is located in forward territory directly behind the opponents center and ten feet from him. On tip-off both forwards and the guard nearest to the ball, all pile in for the ball, if it comes into defensive territory. This throws three men on the ball, regardless of who tips it in center, against the opponents two. Because of this, the opposing center will probably tip the ball backward, in which area he will have two guards opposed by but one forward. However, as the offensive forward is between the guards he is in position to drive in to either side and so may actually secure the tip-off, failing which he dashes back to a position facing the ball, in the defense, back of center. Both forwards pile in for the tip-off regardless of the side to which it goes

The other formation (15) is to reverse the triangle, placing the defensive forward and the

running guard a little in front of the positions normally occupied by the guards and the defensive guard between and behind them, at the free throw mark. The other forward locates between the opponents guards, as in the (13) formation. On tip-off the offensive forward and the defensive man on the side of the tip-off, drive in for the ball. The defensive guard moves up to cover the guard position thus left open. In all these formations the center falls back on defense at tip-off. See diagrams 13 to 18.

The L variation of this formation, (diagrams 14, 17), is to locate the forward in the forward area about three feet to the left side of the position he takes in (13), and the defensive forward three feet to the right side of his position in (13). Both men locate as far behind the center as in (13). At tip-off, the forward on the side to which the ball goes drives straight for it, the other forward crossing to his aid and *behind* center. The (13) formation was the better in my hands.

## TEAM DEFENSE FROM SCRIMMAGE

There are several styles of defense, of which the five man formation is now the most commonly employed. (1) In the earlier days of the game the defense consisted of each man watching the player who lined up beside him at tip off. This is only mentioned to condemn it.

(2) A *four man* style of defense that was formerly much used in the Western Conference in conjunction with the long-pass, center at basket, offense, consisted of four men actively defending when the ball was lost while the fifth man, usually the center and always a sharp-shooter, remained located close to his own goal as a threat to the opponents. As someone had to cover the man staying back at goal it restricted the offensive team to a four man attack, against which the defensive team also had four. The defense in this style of play was good and the lightning like change from defense to offense when the guarding players secured the ball, by a long, fast, overhand pass to the man near the basket, sometimes the length of the floor, was very effective. This type of offense will be discussed later. The four man, shifting defense referred to, is as follows: One

man, a good shot and preferably a tall active man, usually the center, remains close to his goal. He only participates in the defense when foul shots are being thrown, and then he comes down to the opponents goal for rebound work if the shot misses. He also covers a man on out of bounds plays, opponents ball. The remainder of the time he plays close to his own basket.

Another player, the best defensive man, remains in the backfield at about the free shot mark. He seldom advances much beyond that line but is especially drilled in defense, in taking the ball off the backboard, and in passing overhand, accurately and speedily to the man on offense.

The remaining three men, two forwards and the running guard, cover the floor pretty thoroughly on attack, and, on losing the ball, come fast down the floor with the opponents, each taking and sticking to the nearest man, on the way down. No special opponent is selected—the floor men break for the opponents basket on losing possession of the ball and each picks an opponent at about the center of the floor and remains with him until the ball is regained. The chief difficulty in this style of defense is to drill the floor men to pick one, from the free and fast moving opponents, and then to stick dog-

gedly with that particular man until the ball is regained; the defensive players must not shift from man to man. At first it will be difficult to avoid having two of the floor men single out the same opponent. Practice, and the custom of the defending man calling "got him" when he covers his opponent, will soon obviate this difficulty.

A major point, in this and in all other styles of defense, is that the attack must instantaneously be reversed and changed to a fast dash back on defense, when the ball is, or is evidently about to be, lost. This defense is effective, and, when used by a team which can place a tall and good man at either end of the floor, with the use of clever long passes as one means of rapidly shifting from defense to offense, gives good results.

(2) The *five-man, two line defense*, now in common favor, is, perhaps, the hardest to penetrate. It has the disadvantage of concentrating the entire team in defensive territory back of center, from which an offense, when the ball is recovered, has to progress without the aid of a leading man close to the basket and available for a quick pass. Because of this, many teams hold the ball temporarily in the backfield until

their attack has had time to sift through the defense to within scoring distance. This is one of the best means of attacking from the five-man defense formation.

The five-man defense requires definite and practically equal defensive work from all members of the team. On losing the ball, as after a shot, all five men dash immediately to center or a few feet beyond, and then line up facing the oncoming opponents. The customary formation is with the center and two forwards forming a first line of defense, the center playing in the midline and a little in advance of the other two, and the forwards about ten feet to either side of the center. The entire line is advanced to such a point on the floor as to prevent any but "hope" shots being taken from in front of them. On a 90 foot court the line locates about five feet back from center.

The two guards form a second line of defense, about 12 feet back of the first, each guard locating about midway between the center and forward on his side of the court. See defense diagram, No. 19.

(4) The *one-line* formation wherein all five men line up side by side across the court is comparatively ineffective and is not discussed. See diagram 20.

## DEFENSE FORMATIONS FROM SCRIMMAGE

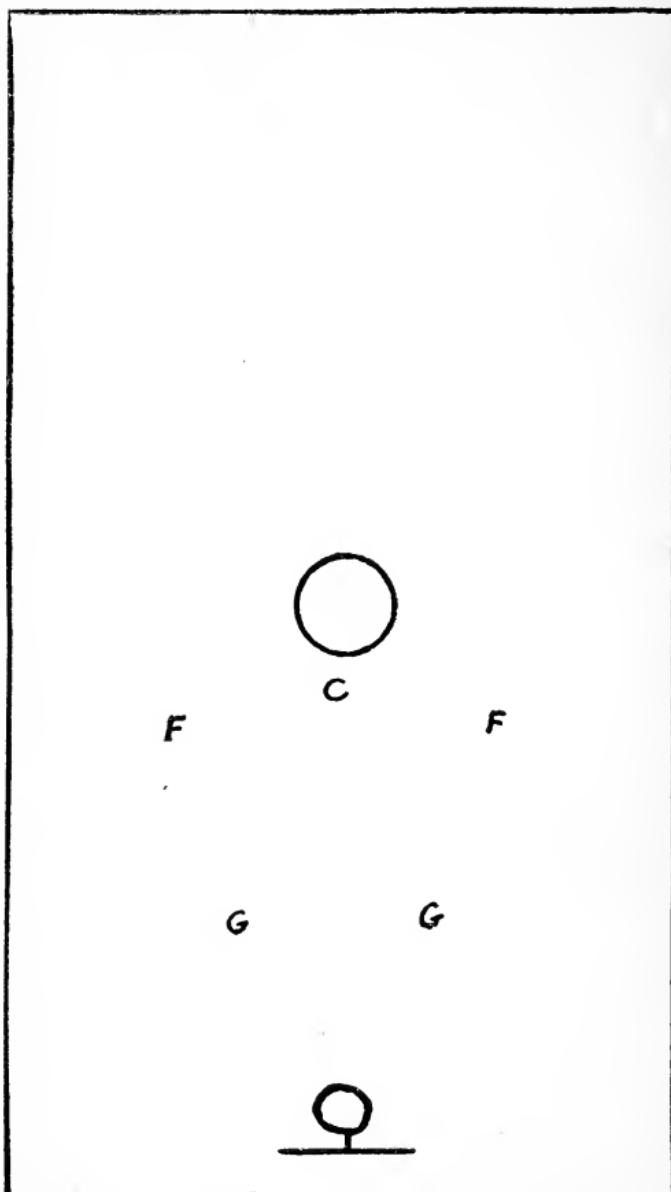


DIAGRAM 19—Five-man, Two-line, Defense

## DEFENSE FORMATIONS FROM SCRIMMAGE

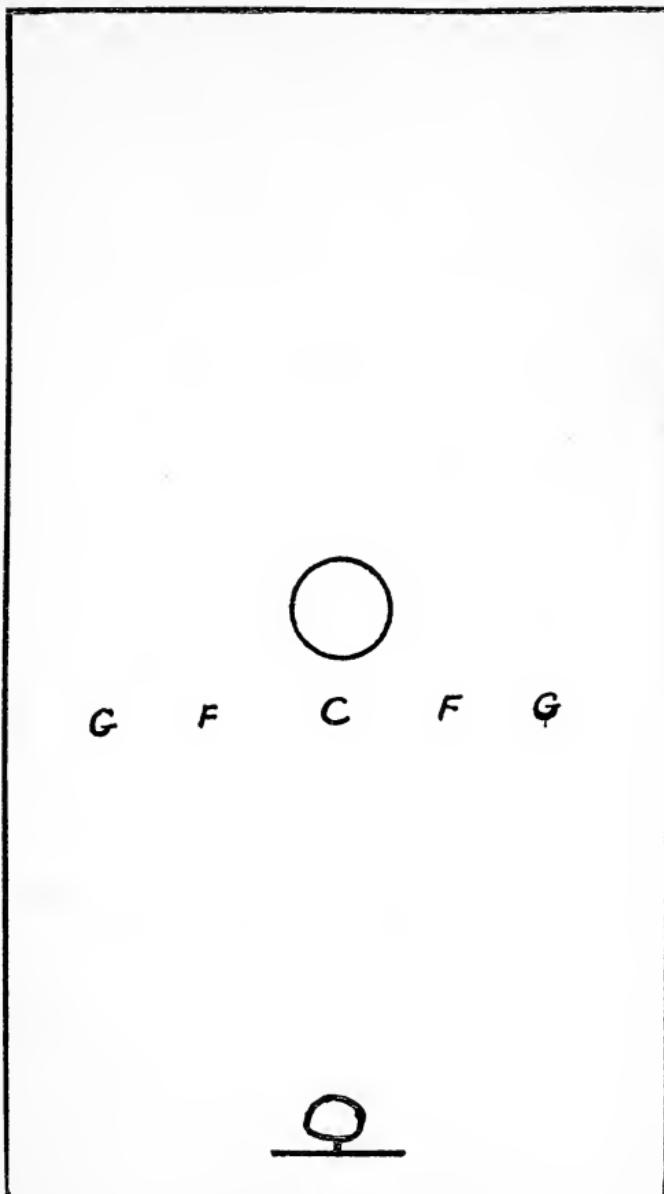


DIAGRAM 20—Five-man, One-line, Defense

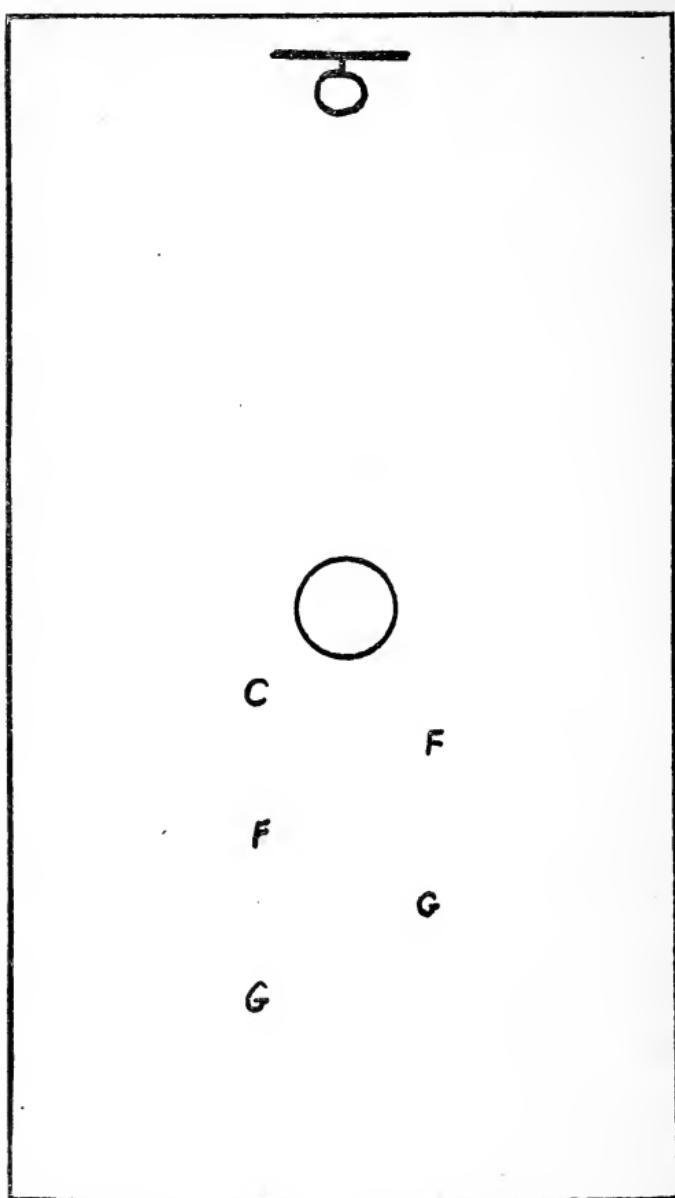


DIAGRAM 21—Defense Formation, Five-man Defense, Parallel Lines

(5) From the *two-line formation* there are two ways of checking the offense. In one, the *man-to-man* variation, each of the forward three defense men picks an opponent as he crosses the center of the floor, and sticks with him. This leaves the guards, quite often, the last to be engaged in active defense. As the men leave the forward line to drop still deeper into guard territory, the guards advance to fill the vacated areas. Each man sticks with the opponent he first comes in contact with, until his side again secures the ball, and only leaves such opponent for the purpose of securing the ball, when the opportunity for so doing is apparently more than an even one. This is a tight style of defense and is much used.

(6) The other method of operating the two lines and the one which I prefer, and have used for years, is to permit the first line of three defense men to be penetrated by *two* opponents, before the first line men actually close in and stick to others in the enemy offense. The first two opponents thru the first line are picked up by the two guards in the second line. After two opponents are thru no more are allowed to sift thru the front line without being covered and followed. The men in the front line must keep count of the opponents in front of them—

any time less than three are in view, it means that the second line of defense has too many opponents to handle. This, of course, is obvious, but it will take a world of patient coaching to drill it in to that front line, nevertheless. As one, or more, of the last three opponents passes the center of the floor he is matched by the defensive man nearest to him and is kept covered until the need for defense is over.

The two line, five-man defense will not operate well against a leading team which possesses the ball and is stalling for time in the backfield. Such a situation calls for an advance of the entire defensive team, each man taking and sticking to an opponent as he comes to him until an irregular man-to-man, five-man defense has been secured.

(7) Another formation for the five-man defense is to locate the men in *two parallel lines*, in the long diameter of the court, three men in one and two in the other, with the leaders about five feet back of center and about ten feet apart. In this, the defensive players pick off the offensive as they cross the mid line, the first man over being taken by number one, the second by number two and so on, regardless of which side of the court they are on. The theory of the par-

allel lines defense is that the men can watch both their own and opposing players to better advantage in this than in the front and rear line formation. See defense diagram No. 21.

Regardless of the style of defense the chief consideration is to secure an instantaneous break of the entire team from offense to defense when the ball is, or is about to be, gained by the opponents. If the five-man formation cannot be formed well in advance of the arrival of the offense, it is of little value. When the ball has finally been regained it is equally imperative that a lightning like reaction from defense to offense be manifested. This is one of the most difficult phases of team play to inculcate, and also one of the most important. It will be discussed under Offense.

## CHAPTER XI

### OFFENSE—TEAM METHODS

*Signals*—Because of the variety of plays available a team must have some definite means of announcing to each member just which one is to be attempted. The means of signalling the selection are many. (1) If a team has a limited number of plays they can be numbered and the raised hand, with fingers extended, can then suffice. In this connection I might state, that with added experience one's tendency is to restrict the number of plays for use in any one situation—as at center tip-off, for instance. I have had four teams, two of them championship ones, that had absolutely no plays from tip-off.

(2) Another method of signalling is for the center to enter the quadrant of the center circle through which he will tip the ball on the jump off; that is, the tip goes to the right forward when the center steps through the quarter of the circle in right forward territory and so on.

(3) The most commonly used signals are

those of slapping the hands, or thighs, stroking the hair and other similar movements, each to designate a specified play. Of most importance in the discussion of signals is the caution to use but few of them. Exactness of execution and not variety of formation, or play, is the essential.

(4) If there is any fear as to the safety of the signals, have two men giving them, one of whom gives the bona fide and the other a fake signal.

(5) It is best, perhaps, for a forward to give the signals because all the other men of the team can face him and so avoid having to make special efforts to see.

## FUNDAMENTALS OF OFFENSE

All *tip-off* plays should be so designed that the men are left in a *strong defensive* position should the ball be secured by the opponents. So little confidence can be placed on securing the ball that at least two men should be in position to protect the goal in case of need.

Sending several men up towards the basket, on offense, before the ball has been secured, is emphasizing attack too strongly. Keep the offensive men, with the possible exception of

one, who may dash up to basket, close to the tip-off. If it is secured then the attack may spread out with comparative safety. If the ball is lost the men are left in position to assume a close defense.

The basis for a successful offense is skill with the pass. The men *must* be able to pass quickly and accurately, and to that end sufficient practice must be directed. After that emphasize the stops and turns, and shooting. It has been my principle that almost anyone can make a basket if the ball is brought close to the goal—therefore I spend much time on passing and floor work, and less on shooting practice.

Having secured the tip-off there are several fundamentals in attack to be observed: *First*, the *break*, the quick realization that it is their ball and that all five men are on offense. This is one of the hardest features of attack to secure.

Some men find it is almost impossible to realize instantaneously when it is their ball, and when to lose the man they have been sticking so close to, while on defense. All good scoring teams have a quick break from defense to offense, and all good defensive teams have a lightning like shift from attack to defense, while championship teams have both. A great

deal of time should be devoted to the development of a quick *break*.

*Next*, the offensive trio, the forwards and the center, must be taught to *advance towards the goal, after making a pass* to a teammate. The duty of the offensive line, the above mentioned three, is primarily to press on towards the goal, therefore, *after* a pass, they should bore ahead. So often one sees forwards and centers engaged in backward passing which results in an actual loss of ground, even though the men retain possession of the ball. I do not criticise a backward pass to a trailer, or to a guard when the offense can go no further forward, but it should be a principle of attack to drive the forwards and center towards the basket after each pass whether it is made forward or backward. This is the most successful method, in the short passing attack. By keeping the guards always behind the ball the danger of a weak defense is obviated. Anyway, defense should nearly always be secondary to offense, for a team must score to win.

*Third*, the offensive three should have mastered the *dribble* so that a short, sharp drive to basket can be made when opportunity presents. This dribble should be employed by the

offensive three in the scoring area only and should be about from 6 to 15 feet long, as a rule, and should either carry the man to the basket in that length, or be stopped and the ball passed. It is a mistake to allow long, winding dribbles, in offensive territory. It is also a mistake to forbid all dribbling, for the play will often carry the man with the ball into a better position from which to throw. It is the coach's function to teach the proper and to eliminate the improper use of the dribble. It is difficult to prevent the men bouncing the ball once, after receiving it, when they are permitted to dribble. A single bounce is usually of no value and slows up the attack, so that it should be strictly eliminated. This tendency to bounce is rather difficult to eradicate and is one reason why many coaches forbid both the dribble and the bounce. In my own work I usually have a player trail and follow behind a dribbler so as to secure the ball on a backward pass when further progress of the ball is stopped.

*Fourth*, if the men ahead of the ball are all guarded, so that the man with the ball can not pass to them, and if he is covered so that a dribble is impossible, the *back-pass* is indicated.

The forward three should remain on a line with or ahead of the ball, while the guard nearest the play should dash into the clear for the back pass. The guard should then pass the ball forward, if possible, or shoot, if in good position, or, finally, should dribble straight in towards goal. While the guard advances, the three forward men should be able to avoid the defense so that some one of them is clear for a pass. If the guard elects to shoot, he should first call "hike", so as to give the advanced men a fraction more time in which to drive in to goal for the rebound than they would otherwise have.

*Fifth*, all the men in the attack must *keep moving* fast, every second of the time the ball is in *offense* territory—and that means past the center of the floor. There is no need to work at top speed when in the backfield with the ball and when the opponents have their men well back and *waiting*, as in the five-man defense. It is better then, to hold the ball momentarily, to give the offensive three time to locate near or past the defensive first line, and to permit the attacking team to gather itself for the dash up the floor. Once, however, the ball reaches center, the men must attack at top

speed and nothing less. This change of pace has several values; it rests the attacking team somewhat, and then when the drive is applied, it has a confusing effect on the defense.

This advice to slow up the attack applies *only* to situations wherein the defense is already well ahead of the ball and is set awaiting the attack. When the two teams are mixed up in the scrimmage near goal following a shot, an opposite situation obtains. It is then to the advantage of the offensive team to launch its counter attack rapidly the moment possession of the ball is gained, even if this necessitates a sharp dribble up the floor, with all but the safety man advancing with a rush into opponent territory. This quick *break* is a fundamental in offense.

*Sixth*, there should be no “*hope*” shots—either shoot from reasonable distance and with eye on the basket, or pass, or make a held ball of it; (very rarely the latter). Possession of the ball is the best defense known. Therefore a man should never deliberately give up possession, as when a forward, well in advance of his team mates, shoots for goal from such distance that neither he nor his mates can have fair chance to recover the rebound. A long

shot, with shooter and mates in position to gain the rebound, is often indicated, for it gives reasonable chance for success, but a long shot from the leading man of the attack is poor basketball, as a miss results in the ball going to the opponents without chance for a rebound shot.

*Seventh, keep the offense out of the corners.* It is easy to gain the corners with the ball, because even the opponents aid in driving the attack there, if wise, but it is much more difficult to score from there. The corners and the sidelines are often the best defense units in the game. Work the ball up the middle or, at least, attempt to short pass it toward the basket from the corner, rather than shoot from there.

*Eighth, meet the pass.* Never permit the offense man who has located near the basket to wait for the pass. He should come in for it, that is, return in a straight line towards the pass. After securing it he may pass, or may use a stop and turn to reverse himself and again face the goal. *Meeting the pass* is a cardinal principle. For one pass that is secured by a man dashing past the guards for a ball that leads him, five are intercepted. The lob-pass

over the heads of the guards to a man running away from it is practically valueless except in the unusual situation wherein the player near the basket is unguarded. This is a rarity in good basketball and should not be expected.

## CHAPTER XII

### THE SELECTION OF PLAYS

#### FLOOR PLAY

1. The use of plays from center tip-off presupposes that the team signalling *can control the ball* on the jump and has men capable of dashing in and *securing the ball*. One often sees good jumping at center nullified by the mediocre work of the man to whom the ball is tipped. The latter should be taught to go in hard and high for the ball. A great deal depends upon the correct timing of the dash by the forwards and much time should be given to this practice. It is better for a forward to line up well inside of his opponent, so as to force the latter outward on the dash for the ball.
2. If the team is *not adept at securing the ball* at center it is better to do away with tip-off formations altogether and to line up in the unbalanced formation with three men back of center, make a tight defense of it, and trust to obtaining the ball from scrimmage.
3. If the team has a weak center jumper, but

has rugged, good jumping forwards who are adept at securing the ball from tip-off, a good plan is to discard all signal plays from center and to use a well organized *floor play*, which works on either side of the floor equally well, and almost as well when the opposing center has the jump as when one's own center controls the ball.

Not only is this play worked from center tip-off, but also from scrimmage anywhere on the floor, and especially so when the ball is secured in the backfield after a missed shot by the opponents. The floor play is the basis of one's attack, and should be practiced from all possible locations on the floor. It is worked, from tip-off, as follows.

### FLOOR PLAY

(MIXED PASS, CENTER BACK, ATTACK)

Diagrams 22, 23, 24, 24A

The forwards line up regularly, a little closer to the mid line of the court than usual, and stand facing their own team guards. On tip-off each dashes straight in on his own side (diagram 22B). The one on the side of the tip-off must jump hard and high so as to slap the ball.

## OFFENSE—MIXED PASS FLOOR PLAY (FROM TIP-OFF)

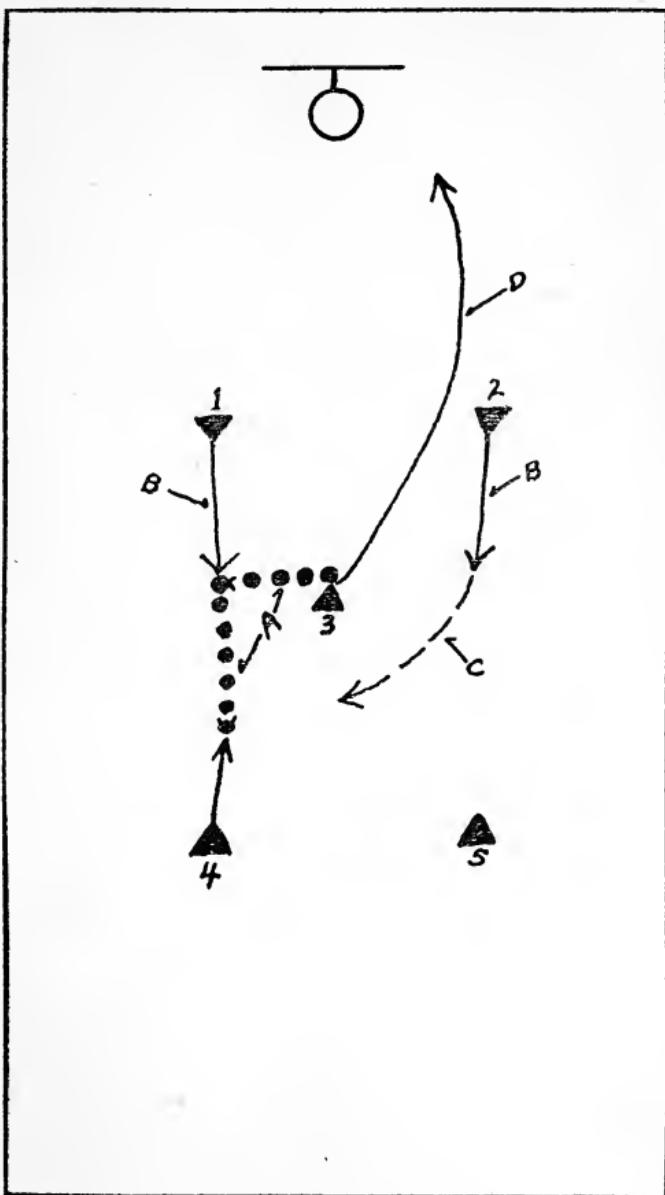


DIAGRAM 22

No. 1, L. F.; No. 2, R. F.; No. 3, C.; No. 4, Offensive Guard;  
No. 5, Defensive Guard.

## OFFENSE—MIXED PASS FLOOR PLAY (FROM TIP-OFF)

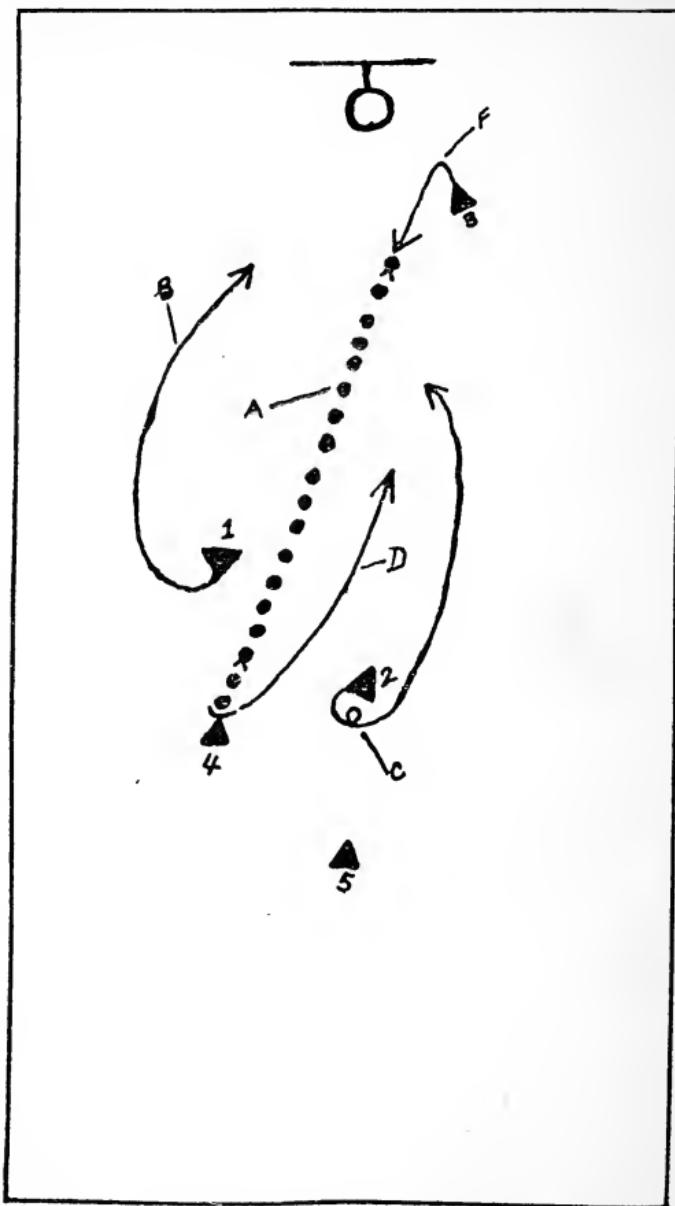


DIAGRAM 23 (Continued)

## OFFENSE—MIXED PASS FLOOR PLAN (FROM TIP-OFF)

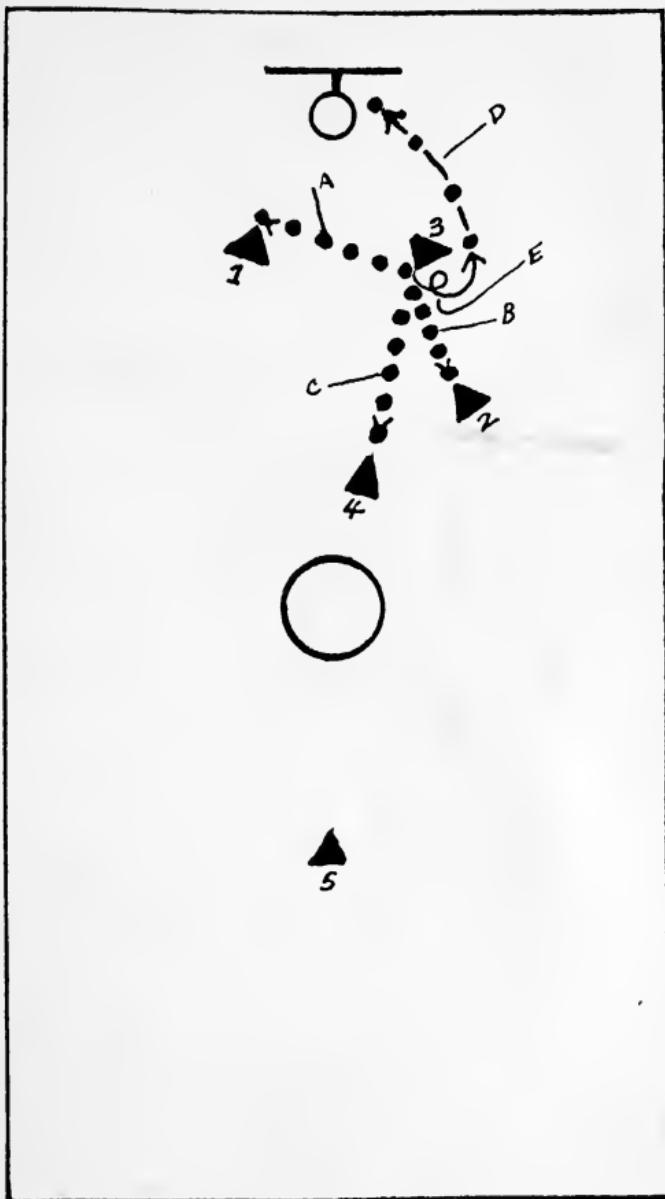


DIAGRAM 24 (Continued)

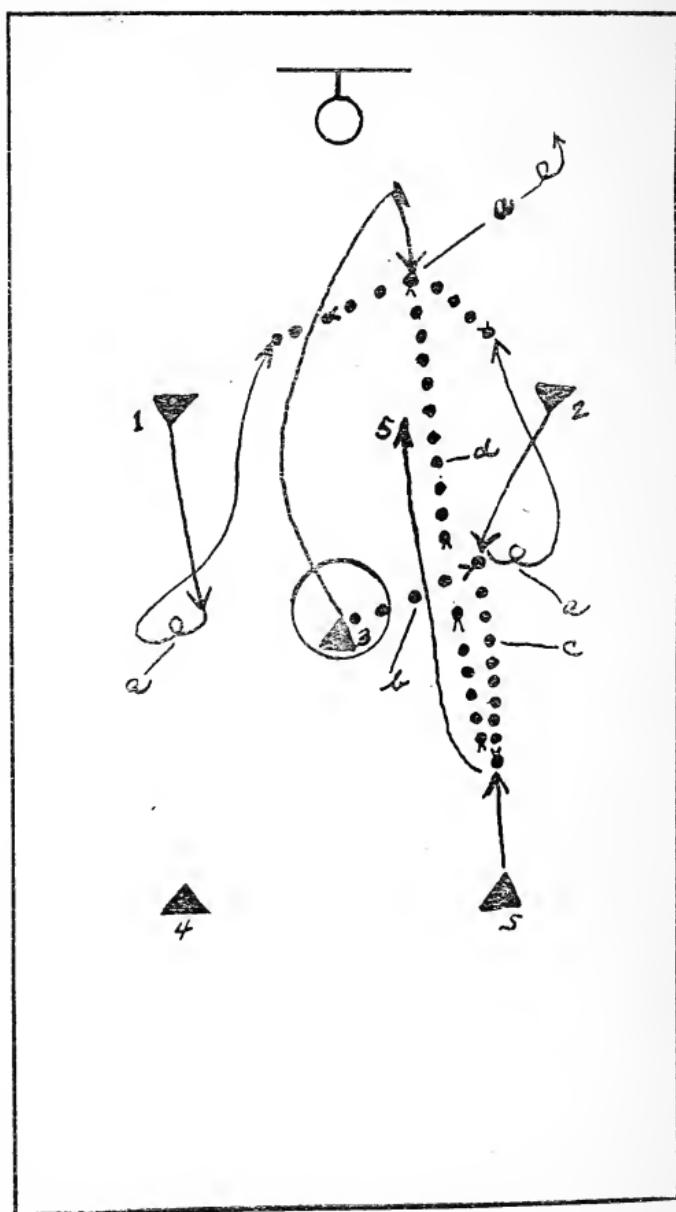


DIAGRAM 24A—The Complete Play in One Diagram—Opposite Side  
a, Stop and front-turn; b, Tip-off to 2; c, Slap to guard, 5; d, Long, overhand pass to center, 3. Center may pass to 1, 2, 5 or may reverse and shoot or dribble.

The other drives straight on back of center into defense territory (diagram 22c). Both forwards always go in similarly on *every* tip-off. The guards stay back, in position, and do not advance for the tip-off unless it is slapped back towards them.

When the tip-off is to the side, the forward facing it, driving in on a straight line, jumps high and slaps the ball to the guard facing him, (diagram 22a). The other forward, dashing straight on towards guard territory, now uses his stop-turn, reverses direction, and comes back hard into the offense (23c). He must shift from defense to offense immediately when his teammates *have secured* the ball. Usually the guard on the side of the tip-off secures the ball on a slap pass from the forward opposite him, and so the floor plays usually begin in defense territory.

The center always leaves the center circle on the side opposite the tip-off, (diagram 22d), and dashes towards the basket to a position that enables him to change direction and *come back* to meet the pass.

The pass is usually from guard to center, and should reach the latter either at the free shot line or at a point about ten feet from end and side lines, (diagram 23f), altho the pass can also

be made to the forwards, if the center is not free.

The two forwards dash towards the basket, when their team secures the ball, and each criss-crosses so as to reach the opposite side of the court as they go up, (diagram 23b and c). The center reverses his direction just as the pass is made to him and comes in fast for it, (diagram 23f). After catching the pass, usually a high, line, overhand one, the center jumps to a stop and front-turn and reverses so as to again face the basket (diagram 24e). He can then shoot; dribble and shoot, (diagram 24d); pass to the forwards, who should be crossing the court as the pass is caught, so that one is in front of and the other behind him, (diagram 24a, b); or pass back to the guard, (diagram 24c), who should be coming up the middle of the floor and about 10 feet behind the center, (diagram 23d and 24c). The center must be ready to use the short, under hand pass, to the forward in front of him, the overhand hook to the forward, or guard, behind him, or, if these men are close to and facing the center when he first receives the long pass, the latter can shove or bounce pass to these men before making his stop and turn. In this case the center drives in for rebounds following his pass. The guard

## MIXED PASS, FLOOR PLAY VARIATION

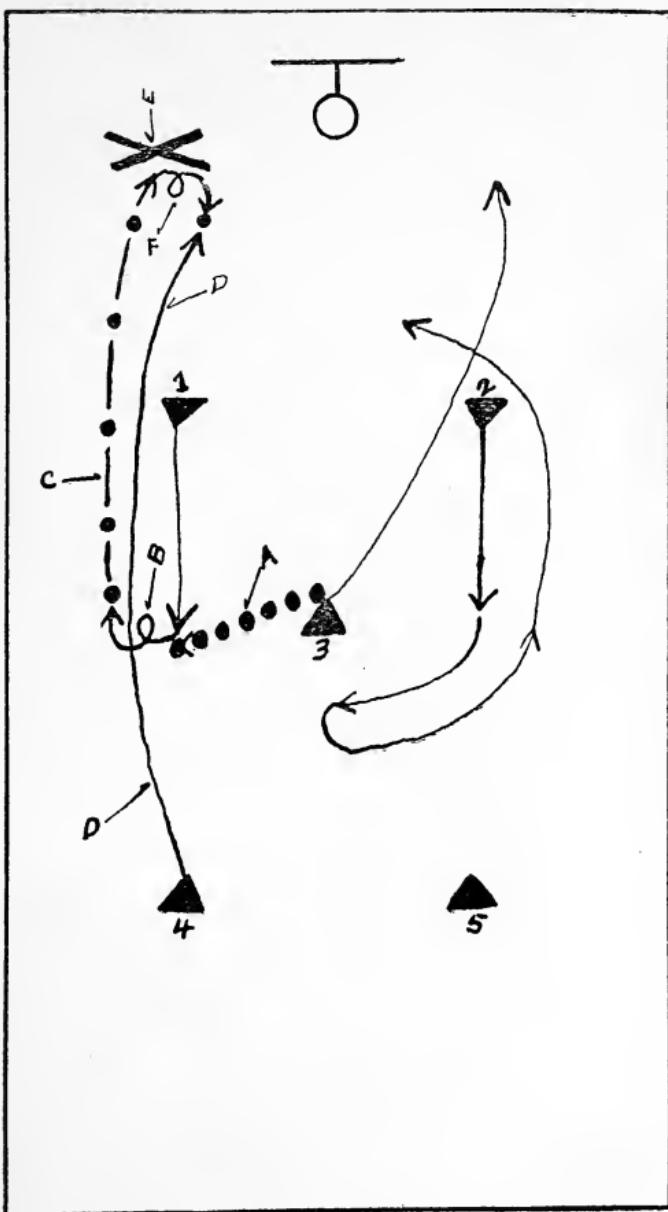


DIAGRAM 25—Forward dribbles, guard trails to receive pivot-pass.

often shoots from the position in which he receives the back pass, or he may dribble in for a short shot, or pass to the forwards. The forward who slaps the tip-off is usually, tho not always, the one to cross in front of the center and the opposite forward criss-crosses behind the center.

*Variation of the Floor Play*—Occasionally, the forward is able to *catch* the tip-off instead of batting it to the guard (diagram 25). In this case he jumps with the ball to a stop, front-turn, *towards* the side lines, and can then pass to center, or to the other forward, or he can dribble up the side line (c). In the latter case he is always followed closely by his floor guard, as a trailer (d), and pivots and passes back to the latter (f), when blocked by a guard (e). The only other difference from the regular play, is that the guard in the variation play goes up behind the dribbling forward instead of in the middle of the floor.

These two ways of executing the floor play, when played on both sides, really give four basal forms of attack, and that is all that any college or high school team can well master.

The play outlined has been used in Conference competition for years, has given good re-

sults, and is recommended as a basal formation *both at tip off and from scrimmage*. Practice the play at first from tip-off and then from various positions on the floor as tho the ball had been gained in scrimmage. Set plays have to be modified somewhat, in actual scrimmage, owing to the varying locations of the ball and the men, but the fundamental principles of the play, the forwards criss-crossing, the center *up to goal and then back* in for the pass, and the guard backing up the ball, are always retained. As a result, the man with the ball always has an approximate idea of the location of the entire personnel of the team, at any given moment of the attack. He is thus enabled to locate men to pass to, with readiness. Any plan, no matter how modified, is better than no plan, in these respects.

A team with a good fundamental plan of attack is one which will improve as the season progresses, for the men steadily learn to adapt the floor plan more quickly and better to altered floor situations, and with perfection of detail will come a successful attack.

The types of pass best used in the floor play are (1) the long, overhand, line pass from the backfield towards basket; (2) the short, underhand, pass between the forwards, and (3) either

this, or the bounce, or shove, pass from center to team mates near the basket, with an occasional hook pass.

If the floor play is executed with snap and accuracy, it matters very little whether the opponents know what is being attempted or not. If they cover, or block, the center, the guard can then pass to the forwards instead. The latter cross, as before, and pass to each other until an opportunity arrives to snap the ball to the center, coming in, or they may themselves carry the ball into scoring area for a shot. No play is of value which has but one possible route for the ball to take; this play involves four men, all of whom may shoot.

*Explanation, Floor Play Diagrams:*

No. 22—(a) Shows course of tip-off and first pass, to guard, 1 to 4.

- (b) Course of Forwards, straight in.
- (c) Course of R. F. deep into defense.
- (d) Course of Center up to basket.

23—Continuation of play shown in 22. Second position of men.

- (a) Long pass from guard to the Center, near goal, 4 to 3.
- (b) L. F. criss-crossing behind the Center.
- (c) R. F. criss-crossing in front of the Center.

(d) Guard backing up the play.

(5) Defensive guard in backfield.

24—(Continued. Third position of men.

(a) Center may hook-pass to L. F., No. 1.

(b) Center may under-hand pass to R. F.,  
No. 2, in front.

(c) Center may underhand-pass to Guard,  
No. 4.

(d) Center may stop-turn to face goal,  
dribble and shoot.

24A—The complete play, diagrammed, combin-  
ing 22, 23, 24. Opposite side.

Explanation, diagram 25—Variation of previ-  
ous play.

(a) Tip off to L. F.

(b) Stop-front turn, L. F.

(c) Dribble.

(d) Course of guard, trailing L. F.

(e) Opponent Guard, blocking dribble of  
L. F.

(f) stop, reverse-turn and pass, to trailer.

The guard may now shoot, dribble in and  
shoot, or pass forward to C. and R. F., or hook  
pass overhead to L. F.

## CHAPTER XIII

### THE SHORT-PASS, PIVOT-PASS, FLOOR PLAY

This particular systematization of the short passing attack, with the pivot usually preceding a bounce, shove or underhand pass, I originated in Baltimore and have used, with slight variations and combined with a five man defense, in all my conference seasons. It is now quite commonly in use, but was new to the Western Conference in 1911, and to the Missouri Conference in 1918, and met with great success, as reference to those seasons' records shows.

This style of game is fundamentally sound in that it throws two forwards, the center and one guard into every attack, while keeping the men so concentrated and close to the ball that a good 5 man defense position can be readily assumed when the ball is lost. The chief point, in this offense, is to retain possession of the ball until a point-blank shot is obtained. No long, "hope", shots are attempted, and the ball

is passed, backwards if necessary and then forward again, until a fairly close-in shot is possible.

This offense is only possible with a group of men *skilled in the fundamentals of the game and who can pass and pivot especially well.* It cannot be learned in as short a period of time as the plan of attack just described as the "Mixed Pass, Centerback, Floor Play", and should not be attempted without a comparatively long season of preliminary training. However, there are no good reasons for a short training season and very many good ones for a long one, from the standpoint of physical development, of conditioning for play, and of the acquirement of fine technique and team work.

The pivot and short-pass attack is a floor-play that resembles the mixed-pass play, last described, in many particulars. It throws all but one man actively into each offense, one player remaining back of center for defense purposes at all times, tho not necessarily the same man. With one guard back, the other advances on attack, usually behind the ball and behind the three offensive men, the two forwards and center. This guard is given the backward passes, when the offensive three can no longer pass with certainty to each other. On receipt of the

ball the guard may (1) pass ahead, (2) dribble and pass, or (3) shoot. At all times he is primarily a defensive man and only secondarily a scorer. He should be fast, rugged and a splendid passer and pivoter. Height and weight considerations are secondary to speed and ability to handle the ball, altho a good big man is usually to be preferred to a good little one, in this position.

The forwards and center all function similarly and should be passed to, and should shoot, as the opening presents, tho a star shot may be fed the final pass when near goal. This is not the better plan, however.

The three offense men *always advance after making a pass*, crossing the floor from side to side, in straight lines, and finally reaching the area close to the basket in such a manner that one is on the left, one on the right and one in front of it, while behind all three is the floor guard, backing up the play.

A number of principles are followed absolutely in the pivot-pass attack; (1) Do not hold the ball—pass quickly; (2) pass ahead if at all possible and if not, pivot and back-pass; (3) use the bounce, shove and underhand passes almost entirely; (4) after passing ahead, cut behind and then run ahead of the man passed to; (5)

PIVOT-PASS, SHORT-PASS, FLOOR PLAY

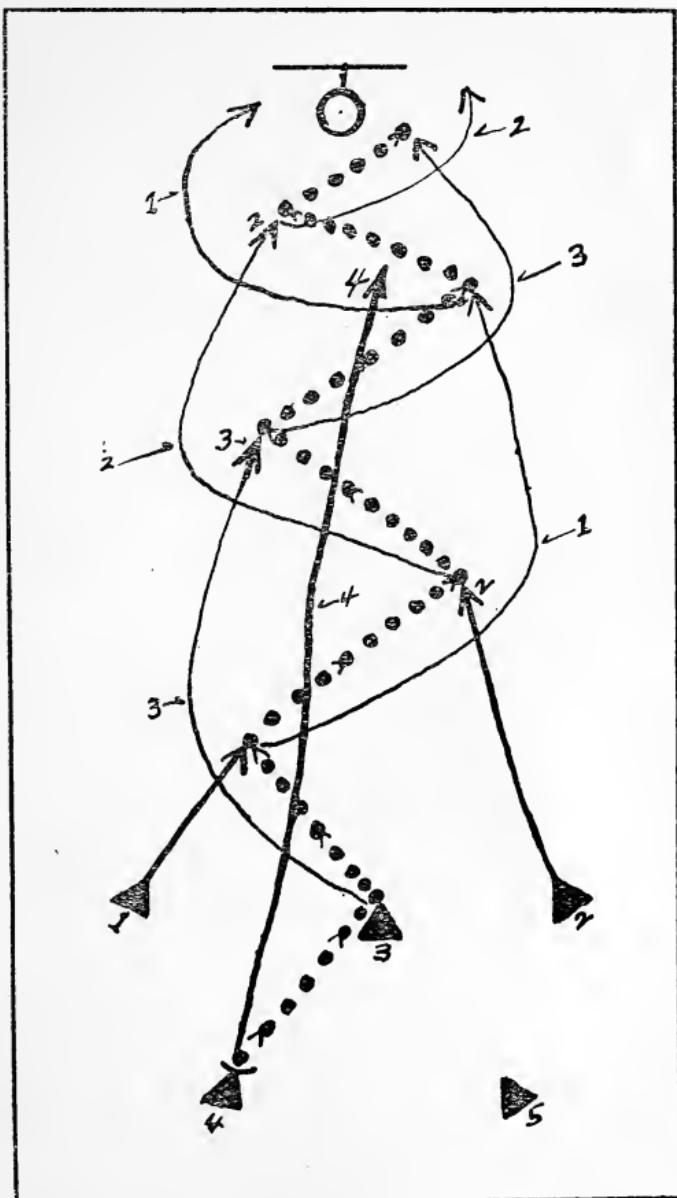


DIAGRAM 26—Passer goes behind and ahead of man passed to. No. 4, trailer, follows the ball awaiting back pass. 1 and 2, forwards, 3, center; 4 and 5, guards.

run from side to side, instead of up and down the court, that is, criss-cross; (6) always be in motion when receiving and passing the ball; (7) meet the pass; (8) after passing, dash fast behind your team mate and toward the side lines.

When the ball is gained during a scrimmage, all 5 men close in so as to be within ten to twenty feet of it. If picked up by a guard, the forwards and center dash ahead and spread out in a line across the floor, about ten feet apart, and ten feet ahead of the ball, (diagram 26—1, 2, 3). The ball then goes from guard to offense man, (diagram 26—4 to 3), and the guard then establishes himself back of the line of three, in position to back up the attack and to receive a back-pass when further progress of the ball among the offense men is impossible, (No. 4).

When the offense men secure the ball it is passed *forward* to a team mate. The latter is usually criss-crossing in front of the ball. If a guard attacks the man receiving the pass, the latter pivots, turns his back to the guard, and passes backward to the man crossing behind him or to his own guard, the trailer. The man not occupied in the passing goes ahead so as to

be available for the next pass forward, and is ready to step in for the ball as it comes to him.

The way to practice this floor play is to form the three offensive men in line across the floor, as in diagram 26, figures 1, 2, and 3, and the two defensive men behind, figures 4 and 5, as tho the ball had been secured thus, in scrimmage. The diagram shows the first pass, in this case, to No. 3. After practice without opposition place three men on defense across the floor and drill the attack in going thru. Walk thru the movements repeatedly. Keep the passes short and the men close together. The man not in the play, when two men are passing the ball together, runs ahead so as to be available for the next pass.

## CHAPTER XIV

### THE LONG-SHOT, AND THE LONG-PASS, ATTACKS

Should the opponent's five man defense prove impregnable to the floor plays outlined, a shift to an entirely different attack may bring good results, at least for a time, and then the favorite floor plays may be resumed and will often be found to work more successfully than before the change.

The usual change is from a short-pass, short-shot, to a long-pass, long-shot, style. A good long-shot attack against a tight, five man defense, is as follows:

First, allow the defense to become established, the offensive team holding the ball in the backfield. The two tallest, or best, rebound men are sent through the defense, one close to each side line, to a point from 10 to 15 feet from the end line. The third offense man goes down the center of the floor and well past the center circle. The man in the backfield

## ALTERNATE LONG-SHOT AND LONG-PASS ATTACK

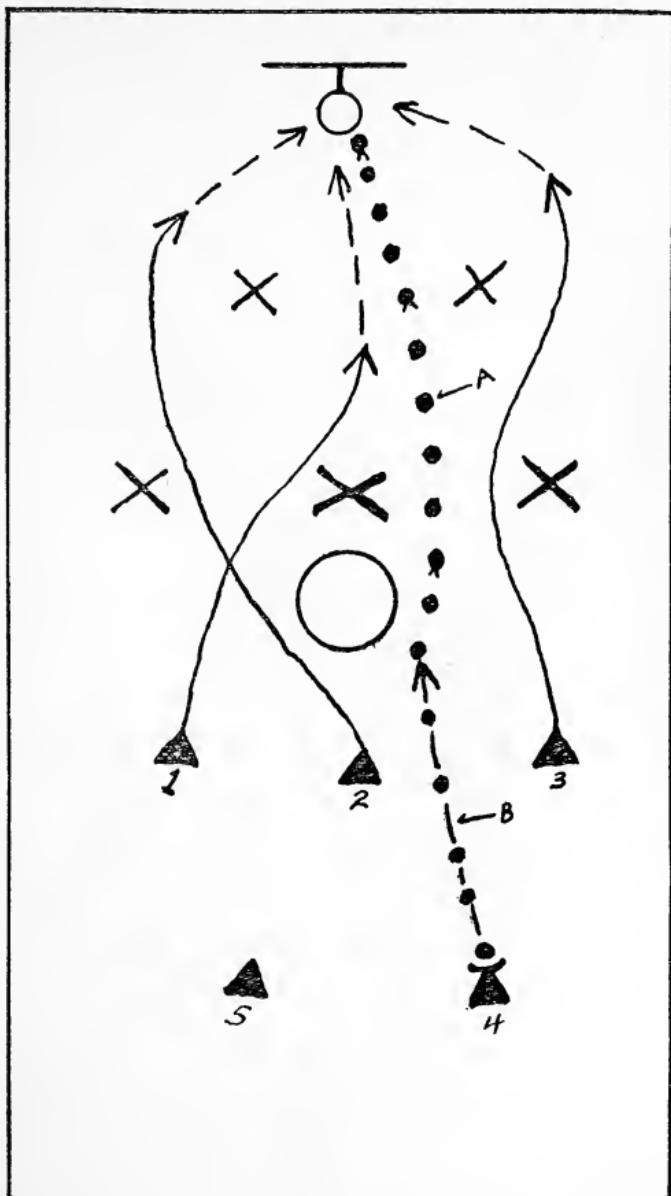


DIAGRAM 27—X, Opponent's defense; A, Long shot; B, Dribble to defense line.

## ALTERNATE LONG-SHOT AND LONG-PASS ATTACK

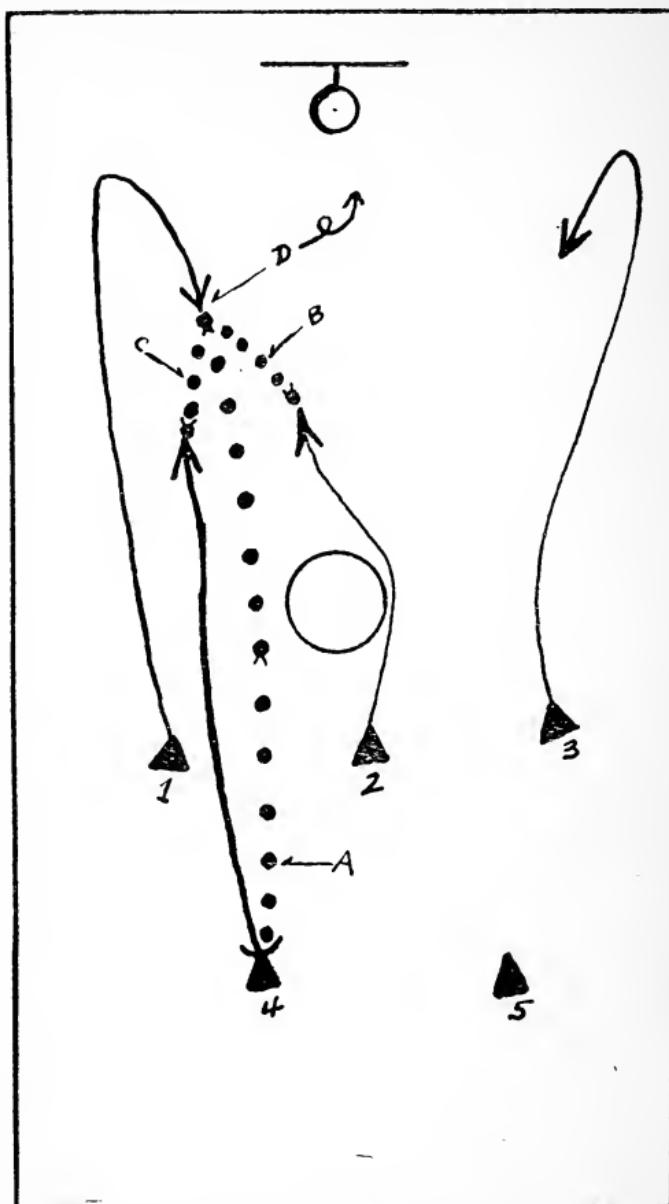


DIAGRAM 28—*1-3*, Up sides to corners and in for pass; *A*, Long pass; *C-B*, Shove or bounce pass to oncoming *C.* and *G.*; *D*, Instead of pass, *1* may pivot and shoot, dribble, or pass to *3*.

with the ball now advances it, by pass or dribble, to the first line of the opponents defense and then lifts a long, high, loop-shot, at the basket. The three advanced men and one guard drive in hard for the rebound. Diagram 27. Following a trial or two with the long-shot play try an *alternate* attack, the *long-pass*, and to do so carry the play through, as before, up to the time of shooting. From here on, the plays differ. Fake as though to shoot long as before, and then, instead, snap off a long forward hook-pass to the corner. The team mate in the corner *comes back*, hard and high, to *meet the pass*. The center and the guard follow the long-pass in towards the corner man. The latter meets the pass, and shoves or else bounce-passes, to either the center or guard, who may dribble in and shoot, or else snap a pass to the opposite corner man, who has remained in his position while the play was on the other side of the floor. This corner man repeats the play, coming in for the pass and snapping it back to the center man driving down mid court, or to the guard, who drives in facing him. This attack throws four men into scoring territory and in a good position for rebounds, and, in addition, gives a chance for a score by the long shot. Diagram 28.

When the long-pass play is alternated with the long-shot attack, it often results in a clean, close-in shot, through a defense that has previously withstood both long-shot, and short-pass, attacks. The finesse with which the long-shot is apparently about to be attempted, only to be converted suddenly into a swift hook-pass forward, with all the unengaged men driving towards the ball, is the main factor in this attack.

The long-shot play requires rugged, fast, driving men, for the long-shot is usually missed and the main reliance has to be placed upon the close-in work on the rebound. Neither play is sufficient in itself; they should be alternated. These two plays are especially valuable when the team is behind and the time nearly up, for they both carry the ball into scoring territory with rapidity. In this situation it is well to draw even the back guard up close to center to help on a possible loose ball. There are times when a defense is useless and when only a successful offense can pull the game out of the lost column.

## CHAPTER XV

### OUT-OF-BOUNDS PLAYS

With the new rules in force which give the ball to the opponents out of bounds, on certain fouls, the out-of-bounds plays will be more than ever valuable. There were, even under the old rules, about twice as many out-of-bounds as tip-off plays in the average game, and of these two-thirds were on the side lines. The relative importance of out-of-bounds and tip-off plays can be judged somewhat from this.

For use on the defensive end line, a safe and fast method of getting the ball out of dangerous territory with one pass, is about all that is usually sought. From the side center, the play is usually designed to bring the ball into scoring area, with the use of one or several passes. From the offense end line, a one-pass scoring play is usually attempted. This gives three types of out-of-bounds plays, examples of which are described.

*Principles*—On the whole, the success of an out-of-bounds play depends upon the speed with

which it is initiated. The ball should be gotten underway on offense, *before the defense has set*. When the ball rolls over the line, the men on the team apparently coming into possession should dash for position so that the play can start the *moment the ball is raised from the floor*. This is a major point in out-of-bounds attack. If the referee's decision gives possession to the other team after one team has secured it, by mistake, and has also gained offense positions, the player with the ball should drop it on the ground out of the immediate reach of the near opponent, or else roll it to the referee. By the time the latter has picked it up and passed it to the proper player, the defense should have formed and the mistake will have been corrected.

The man out of bounds with the ball must use finesse in getting it into play, and must not acquaint the defense with his intent, by any action of eye or limb. Following the pass, he should drive into the court to participate in the play or to follow up, and should not loiter. Above all, he should see that the pass carries as intended. The bounce-pass is at its best when used from out-of-bounds, following a feint to throw high, and is especially valuable close to goal.

## END-LINE PLAYS FOR GOAL

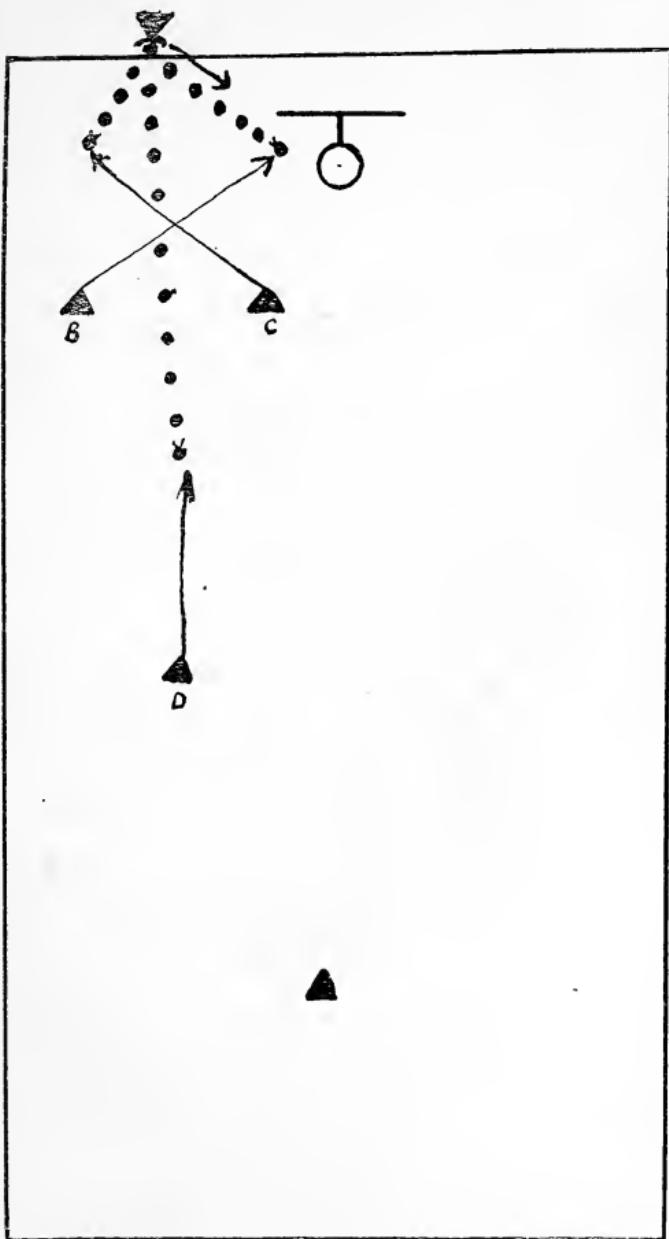


DIAGRAM 29—Front-Cross Play.

## OUT-OF-BOUNDS PLAYS—END-LINE PLAYS FOR GOAL

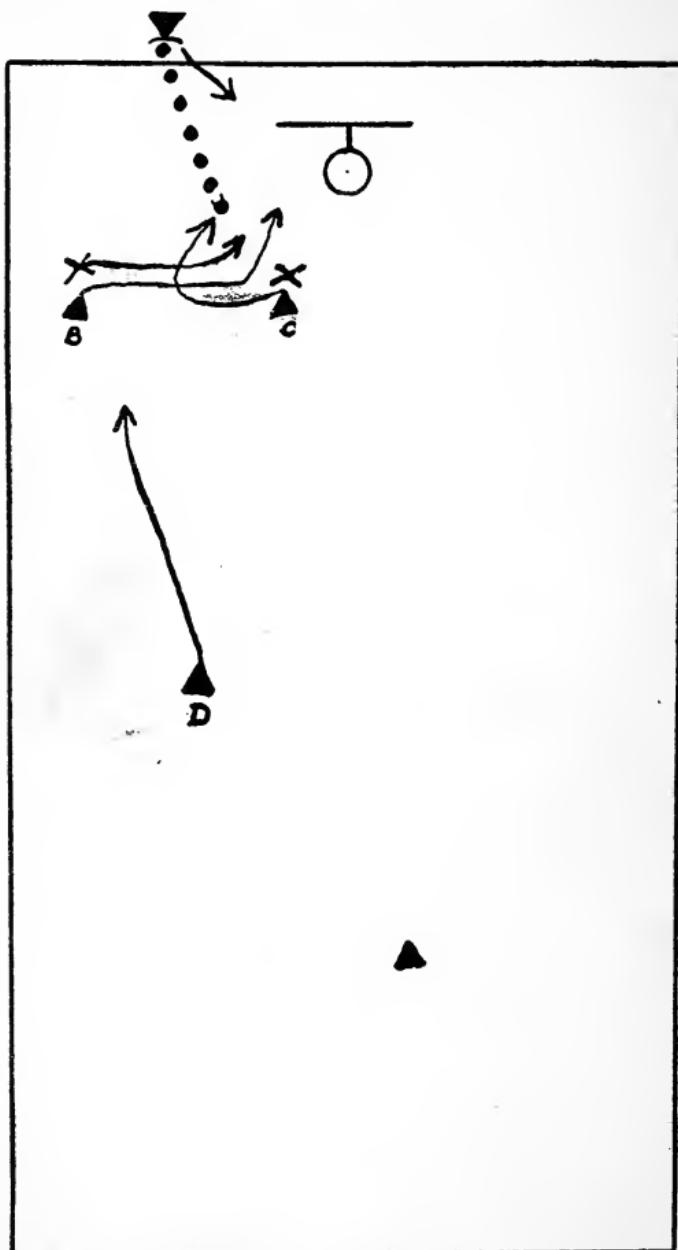


DIAGRAM 30—Side-Cross Play, with Block (legal).

*B*, Starts first, crosses in front of *X*, opponent guard; *C*, Crosses behind *B*, and pockets *X* out of play; *D*, May go up center or in right corner.

It is not well to have a great variety of out-of-bounds formations, for so little time is permitted that they are almost sure to result in confusion. One formation for each end of the court, with two plays possible from it and with three men available to pass to in each, is all that is required.

*End Line Plays at Own Goal*—A good fundamental play for all the out-of-bounds work in offense territory is the criss-cross. In this two players line up ten feet in front of, and facing, the man with the ball, and about five feet to the right and left of him, respectively; (diagrams 29 and 30, b and c). The third man faces the ball and is about thirty feet away, (d). From this same formation two plays can be worked, the Front Criss-Cross, (diagram 29), and the Side Criss-Cross and Block (legal), (diagram 30).

*Front Criss-Cross Play, No. 29*—When the player with the ball faces the field, the two forward men dash *forward* and *towards* each other, crossing in the mid-line. This often causes a crashing together of the guards and a momentary freeing of one or both of the forward men. The pass is made to the free man, or, there being no good opportunity, it is

thrown straight forward to the guard (d) who dashes in to receive it. If blocked, the latter pivots free, and shoots, or passes.

*Side Criss-Cross, No. 30*—From the same locations, the (b) and (c) men dash straight across, parallel to the end line, and towards each other. The inside man (c), crosses behind his mate (b), and then turns in towards the ball. If (b) is free he receives the pass, in preference; if not, and usually, (c) gets the pass going towards the side line. (c) now *hook-passes* overhead to (a), in the court, or to (b) or (d), or more rarely, stop-turns for a dribble or shot.

*Out of Bounds Plays, Defense Area.* (Diagrams 31 and 32). The defensive guard (E), always takes the ball when out of bounds in defense territory. The offensive guard (D), stands 15 feet out from the ball and usually receives the pass. He may then pass immediately, or may dribble close to the defense before passing. The center and forwards, (A, B, and C), line up at or beyond center, in triangle formation. *In play No. 31*, the pass is from (E) to (D). (D) passes immediately, or else dribbles to the opponent guard and then passes to (A), who goes up along the side line and then

## PLAYS FROM DEFENSIVE END LINE

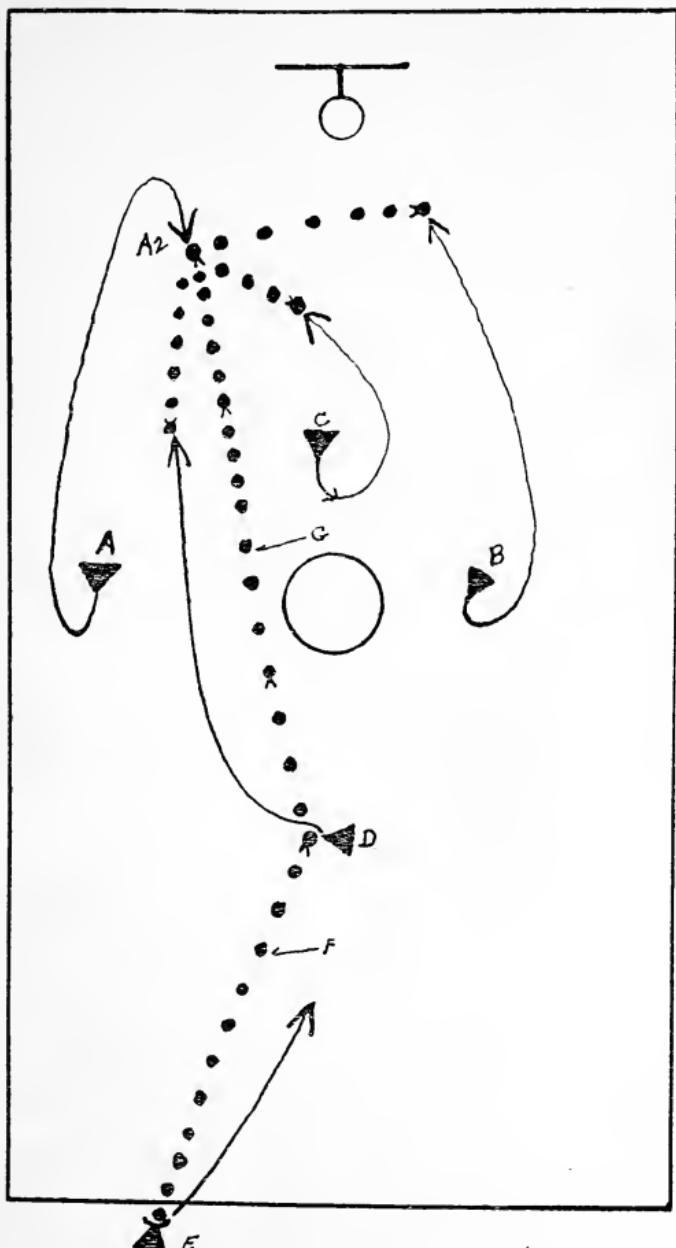


DIAGRAM 31—Passes—*E* to *D*. *D* to *A*. *A* may shove or bounce pass to *C* or *D* or hook pass to *B*. *A* may reverse-turn, at *A*2, and dribble in, or shoot, instead of passing. *D* follows his pass up the floor. *A*, *B*, *C*, all dash toward *E* and then reverse up the floor.

## OUT-OF-BOUNDS PLAYS—PLAYS FROM DEFENSIVE END LINE

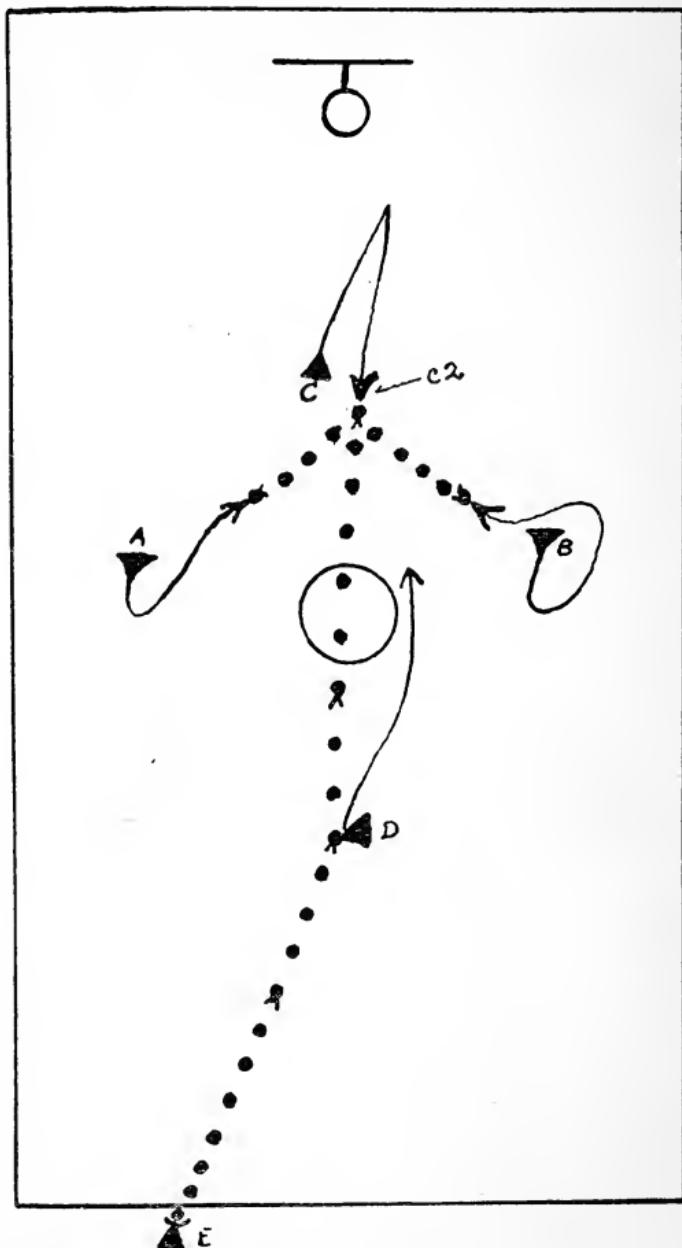


DIAGRAM 32—Passes—*E* to *D*. *D* to *C*. *C* may reverse-turn at *C*2 for a dribble or shot, or may shove or bounce pass to *A*, *B*, or *D*.

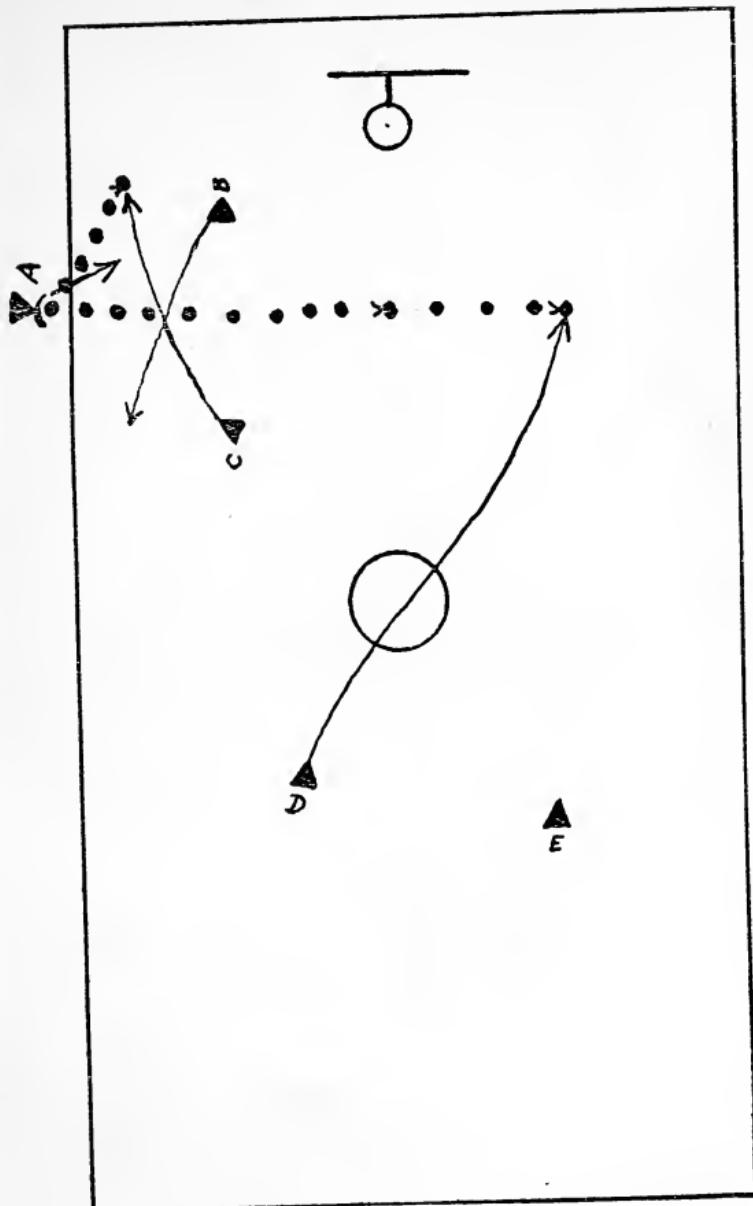


DIAGRAM 33—Side Line Play  
Passes—*A* to *C*. *A* to *D*. *A* to *B*.

## OUT-OF-BOUNDS PLAYS

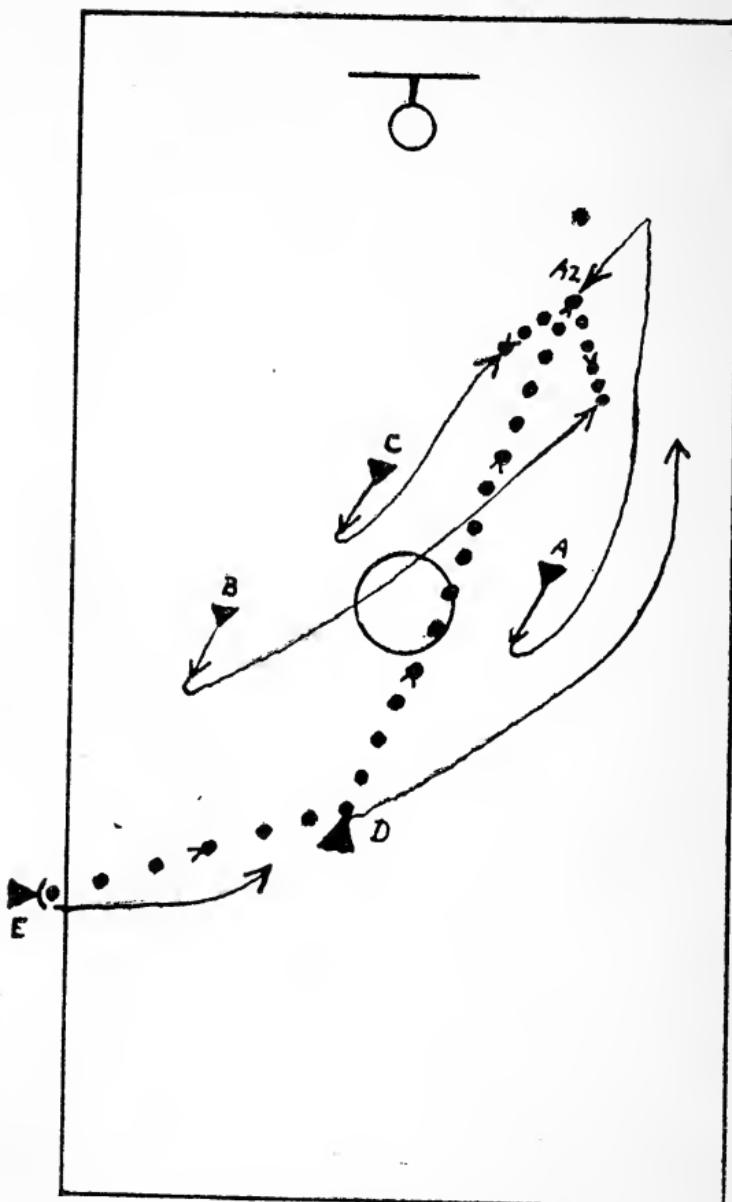


DIAGRAM 34—Side Line Play

Passes—*E* to *D*. *D* to *A*<sub>2</sub>, *A*<sub>2</sub> to *C*, *B*, or *D*, or may reverse-turn for dribble or shot.

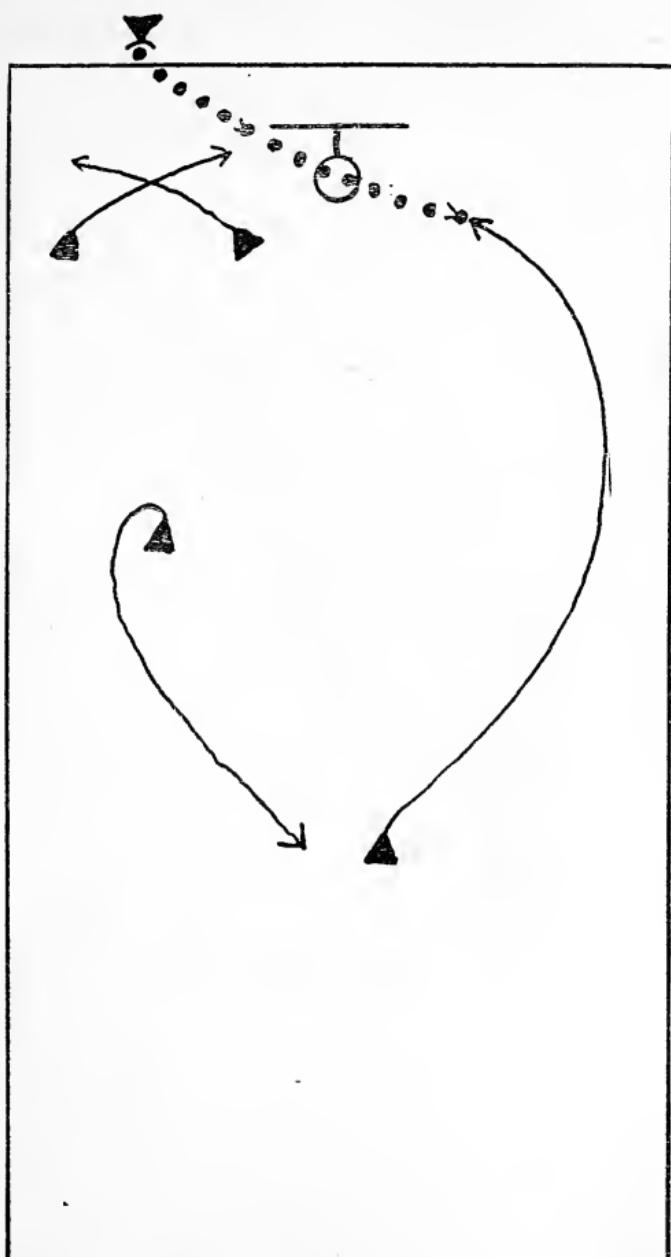


DIAGRAM 35—Formation and play as in 29 but with rear guard up to basket on opposite side. Pass may go three ways.

## OUT-OF-BOUNDS PLAYS

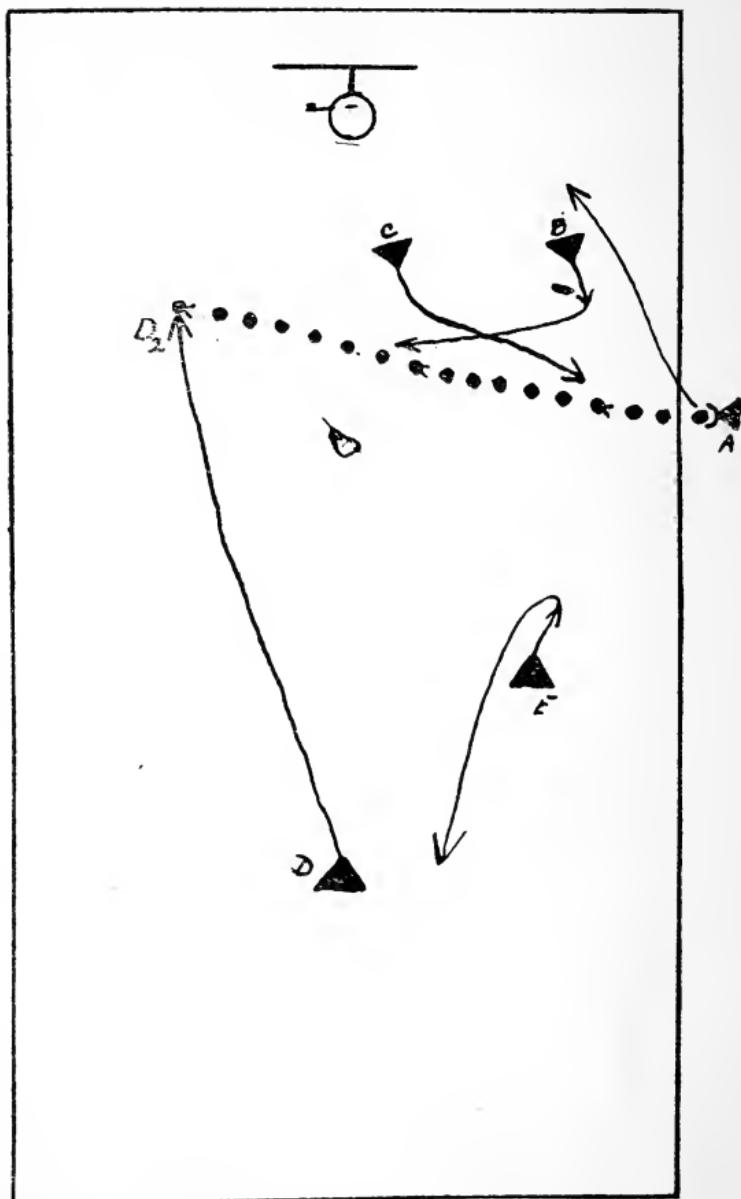


DIAGRAM 36—*C* and *B* criss-cross, in line between ball and *D*.  
Pass may go to *C*, *B* or *D*.

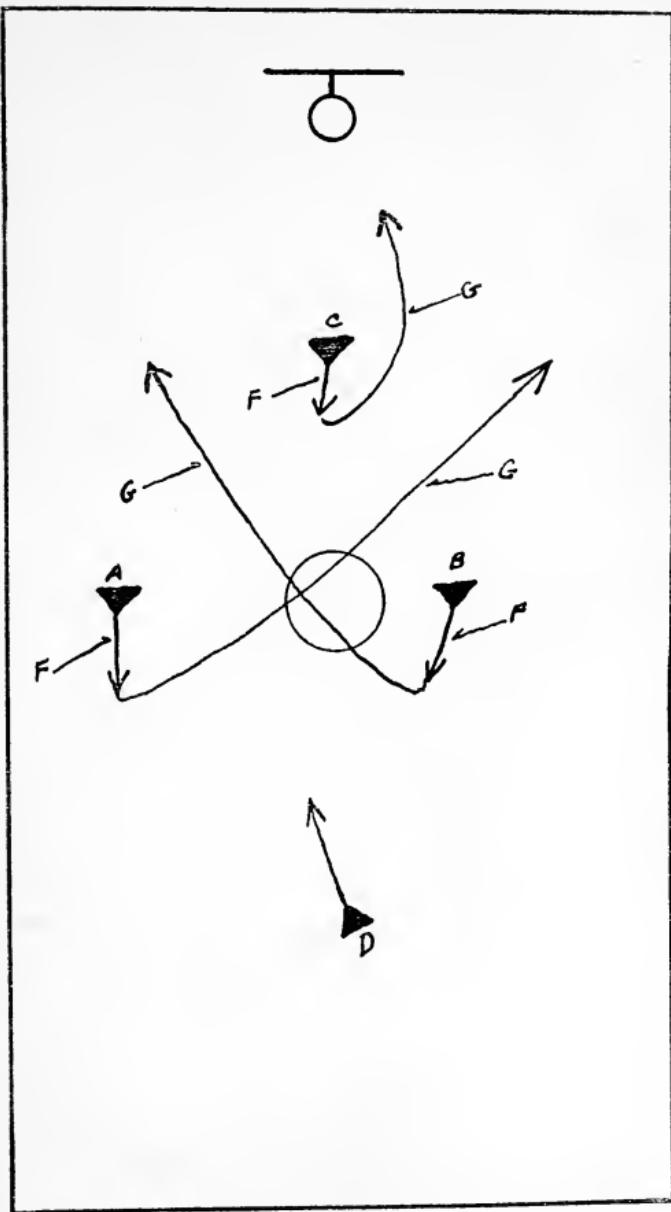


DIAGRAM 37—Two Plays from Formation 37

(1) *A, B, and C come in toward ball and each may receive pass from E, coming in.* (2) *A, B, and C come in toward ball. E passes, instead, to D. A, B, and C now reverse toward goal. All three are available for long pass towards goal. This works well following No. 1, where guards follow men closely.*

dashes back to meet the pass, (A2). (D) follows the pass. A2 slaps the pass to (C) or (D) or passes to (B).

*In play No. 32, the ball goes to (D), and then to (C). C goes up toward goal and then back to meet the pass. The forwards, located nearer center than (C), also dash toward goal and return toward the ball. This gives 3 men driving toward goal, the center in the lead, and then reversing and coming in toward the ball. The guard, (D), passes to the oncoming offense men, preferably to the man in the middle, who shove-passes, or bounce-passes to the forwards, who are one on either side of him.*

*Side Line Plays—In play No. 33, in scoring territory, the aim is to secure a shot from the pass in. Locate the two offense men (B and C), 10 feet from and 5 feet to the side of, the ball, as in the end line plays. These men criss-cross towards the side line in an effort to shake their guards, and the running guard (D), dashes up to a point opposite the ball and on the other side of the court. The pass goes from out-of-bounds to (C), (D), and (B), in that order of preference, respectively.*

*In Side Line play No. 34, the formation is similar to play No. 31, from the rear end line,*

in that a forward first comes in, then reverses towards the side line, dashes toward basket and comes back to meet the pass. The forward on the *same* side takes the pass in the end line play. The forward on the *opposite* side takes the pass in the side line play. This varies the play sufficiently. The floor guard follows the pass, which may occasionally go direct from out-of-bounds to the forward, (E to A), though usually the pass is from (E) to (D) to (A). From (A2) the play works similarly to the others, in that a shove, or a bounce, pass to the center, the forward, or the floor guard, all coming in toward the ball, is made. From then on the floor play is employed, if further advance is required for a shot.

## CHAPTER XVI

### PLAYS FROM FOUL SHOT POSITION

Plays after a missed foul shot should be of the simplest character, for the ball is attacked too savagely and by too many hands, to permit of much certainty in securing it.

If possible, locate the two tallest men at the junction of the end and foul lines, one on either side, another man midway between the free throw and center circles, in offense territory, and the fifth man well behind center circle, on defense (diagram 38). This gives a good position for both offensive and defensive play.

When the free shot is missed the tall men at basket may (1) slap the ball in, or better unless the men are very good jumpers, may (2) tip the ball backward, overhead, towards the side line. The shooter hesitates at the foul mark until he sees on which side of the basket the missed ball will drop and then cuts behind his team mate at the basket, on that side. The shooter should secure the over head slap for a shot or pass. With a tall, strong, free shooter,

POSITION OF TEAM SHOOTING FREE THROW

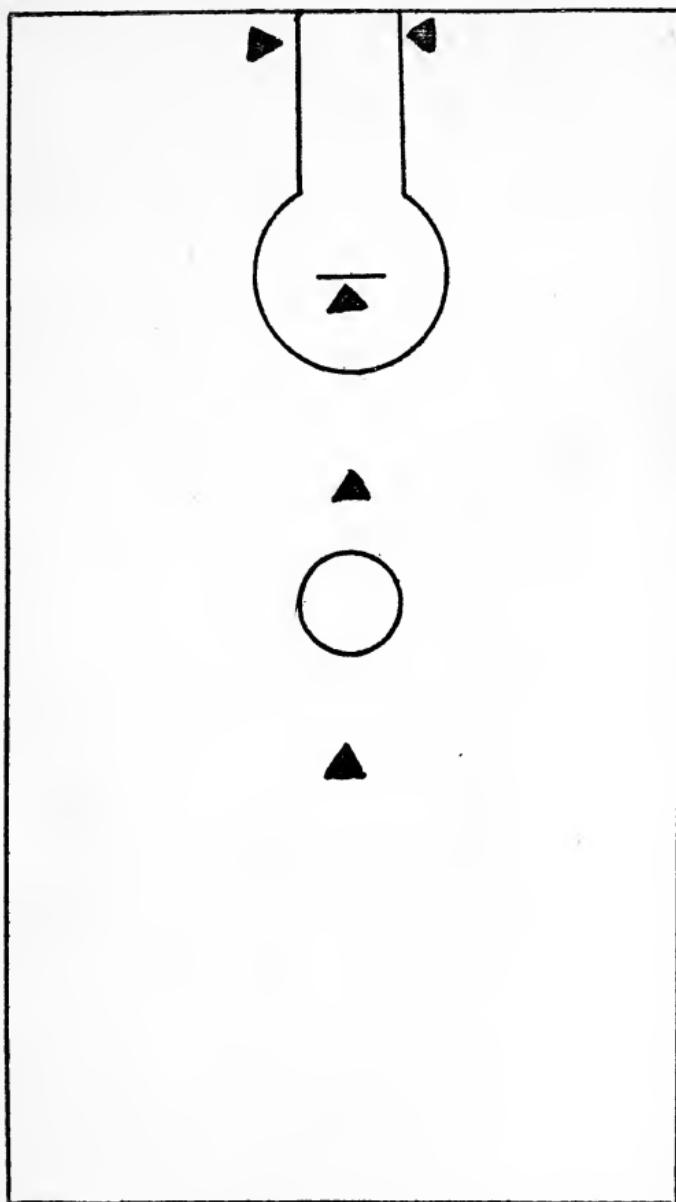


DIAGRAM 38

## POSITION OF TEAM SHOOTING FREE THROW

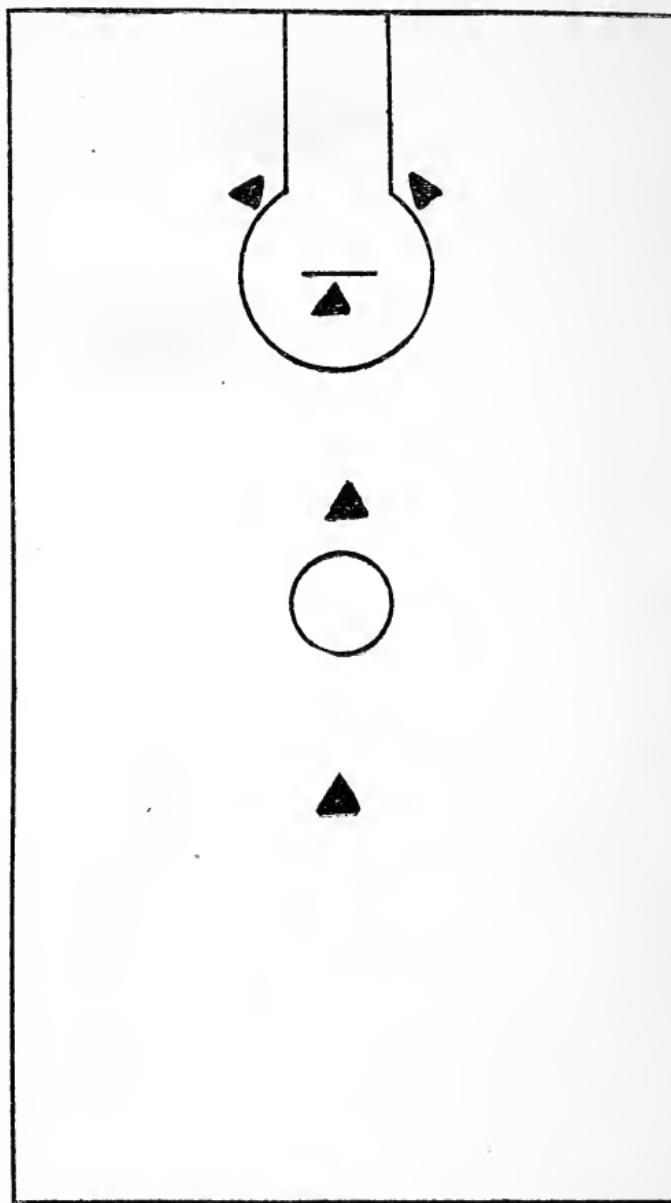


DIAGRAM 39

the (3) slap made directly back to the shooter, driving in to goal, is effective. A formation that gives good results with tall rugged players, is to (4) line the two big men at the free throw circle, about opposite the free throw mark, instead of at the end line. These men dash straight in for the rebound, either for a rebound shot, or for the overhead slap to the shooter as before. The rebound men can get a better drive and jump from this location than from under the basket, (diagram 39).

### PLAYS FROM JUMP BALL IN SCRIMMAGE

After a held ball, from scrimmage, first one and then another player must jump off. There being no way of judging the ability of the jumper in time to set for a tip-off play, it is a good plan to always go into a formation as for the Floor Play, or for the unbalanced defence, triangle formation. No signal is then needed and the team is well located for either offense or defense.

## CHAPTER XVII

### DESCRIPTION, TIP-OFF PLAYS NOS. 40 TO 53

#### *Diagram*

40—Short-Pass Play—3 (Center) to 2 (R. F.). 2 to 1 (L. F.) or 3, or, if forward progress blocked, to 4, behind. 3, 1, 2, come up to goal for rebound, in order named.

41—Hook-Pass Play—3 to 2. 2 hook-passes backward, overhead, to 1 crossed over in corner. 2 may stop-turn to side lines and dribble (A), or pass to 1, 3, or 4, instead. 1 hooks to 3, 2 or 4. 4 up opposite the play. 4, 3, 1, to goal in that order.

42—Forwards Criss-Cross—3 to 1 crossed over. 1 to 3 or 5.

43—Pivot and Short-Pass Attack—3 to 2. 1 stops behind opposing center, X, but without making contact. 3 cuts around X and 1. 2 to 3. 2 reverse-turn and forward (A). 3 to 2. 3 cuts behind 2. 2 pivot-pass to 3. 3 to 1.

1 to 2. 5 follows play for a back pass. Following the first pass 2 to 3, 2 may cut to center and behind 3. See alternate play, No. 45.

44—Forward to Guard Up—3 to 2. 2 to 4 at basket, or to 3, 3 to 4. 1 stop-turn out and then to center. 2 and 3 follow the pass. 1 goes down on defense if tip-off is lost.

45—Pivot and Short-Pass Attack—3 to 2. 1 stops back of center. 3 cuts behind opponent X, and 1. 2 to 3. 3 to 1. 1 to 2 or 3 or, if covered, to 5. 5 trails the play.

46—Forward to Guard Up—3 to 2. 2 Hook-pass to 5 at basket. 3 up on side opposite 5. 1 down to replace 4. 4 replaces 5 on defense. 2 goes up mid-line and is third man in for rebound.

47—Guard Dribble—3 tips back to 5. 5 dribbles straight to basket. If stopped, pivot-passes to 2. 2 dashes down to center circle and close to side line, stop-turns and reverses when 5 gains tip-off and trails 5 for back-pass, or for rebound—is second man in and center is third. 1 shifts with 4 and 4 with 5, on defense.

48—Guard Cross, Long-Pass—3 tips to 4 crossed over. 3 up, away from tip-off and back in to meet the pass. 1 and 2 dash for tip-off and stop-front-turn (B), toward sidelines and up toward basket. 4 passes to 3 preferably and if not, to 1 or 2. 3 stop-turns for dribble or shot (A), or may dribble or pivot-pass to 1 or 2 or back to 4. 4 follows his pass up the floor. 1 or 2 cuts behind 3 for pivot-pass (D).

49—Guard Cross, Forward Criss-cross—3 to 4 crossed over. 1 and 2 criss-cross near basket and 4 long passes to free man. 3 may go up, in mid line, if play is safe, and if not may first drop back to take 4's man. 1 may dribble or pass to 2 or 4.

#### DESCRIPTION, TIP-OFF PLAYS FROM UNBALANCED FORMATION

50—*Triangle Formation*—3 tips back to 2. 1 dashes toward tip-off, then reverses and up toward basket. 2 slap, or push pass to 1 coming in, or overhead pass to 1, 3 or 4 going to basket. 2 trails the play.

51—Triangle formation—3 tips to 2 crossed over. 2 dribbles (A) and may shoot, or pass to 1, or pivot-pass (B) to 4, who trails. 5 takes 4's man and 3 covers L. G. position.

52—3 to 1. 1 slap or push pass to 2. 1 may, instead, stop-turn out (A) with ball (B). From (B) pass to 3 or 4.

53—L Formation—3 tips back to 2. 2 to 1, crossed over. 1 pivot and back-pass to 2, or front-turn and pass to 3 or 4; or 2 may dribble or shoot. 4 trails until 1 secures the pass and then leads the ball.

## OFFENSE—PLAYS FROM TIP-OFF

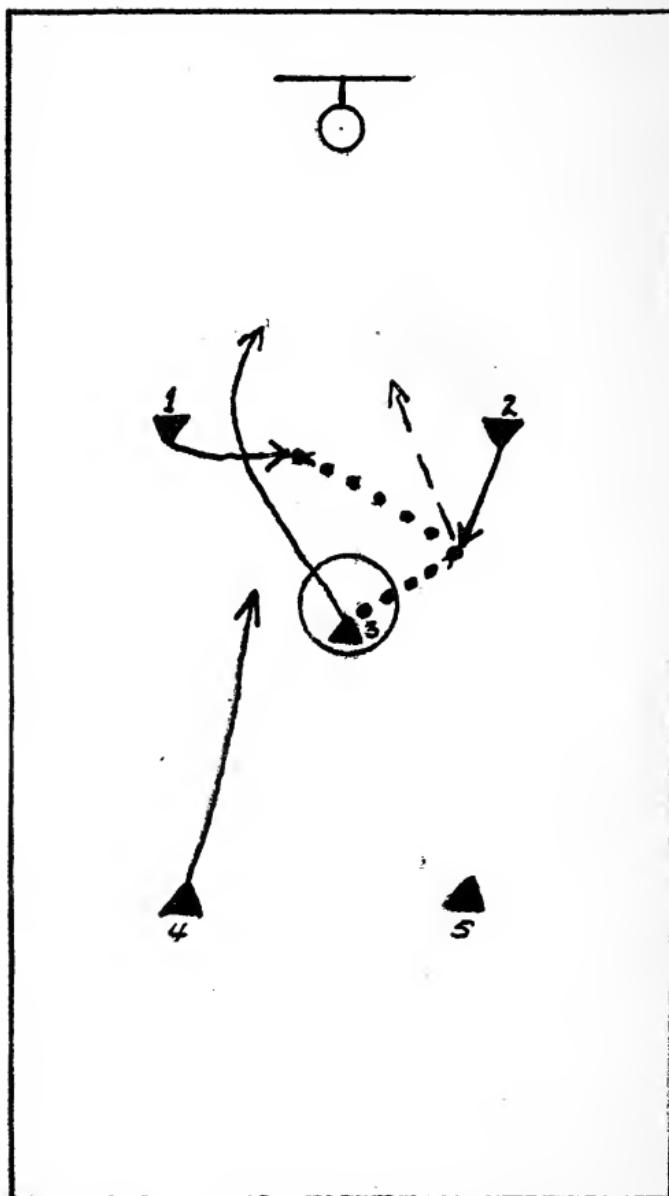


DIAGRAM 40—Short-Pass Play

## OFFENSE—PLAYS FROM TIP-OFF

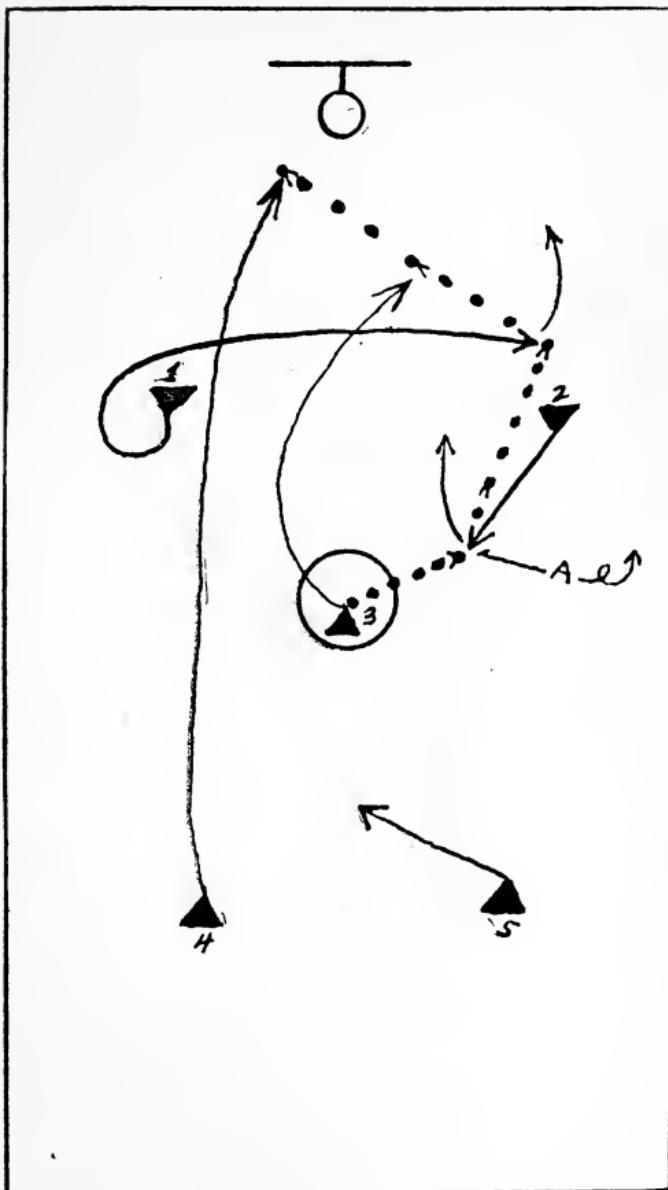


DIAGRAM 41—Hook-Pass Play

## OFFENSE—PLAYS FROM TIP-OFF

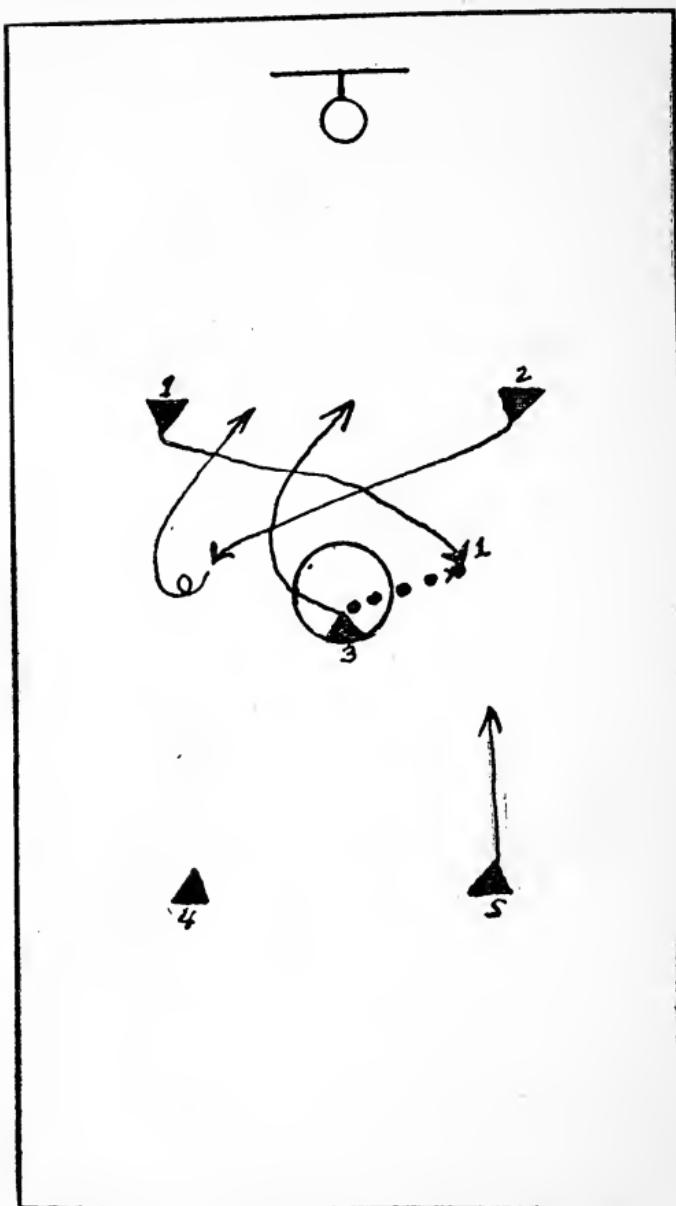


DIAGRAM 42—Criss-Cross Play.

## OFFENSE—PLAYS FROM TIP-OFF

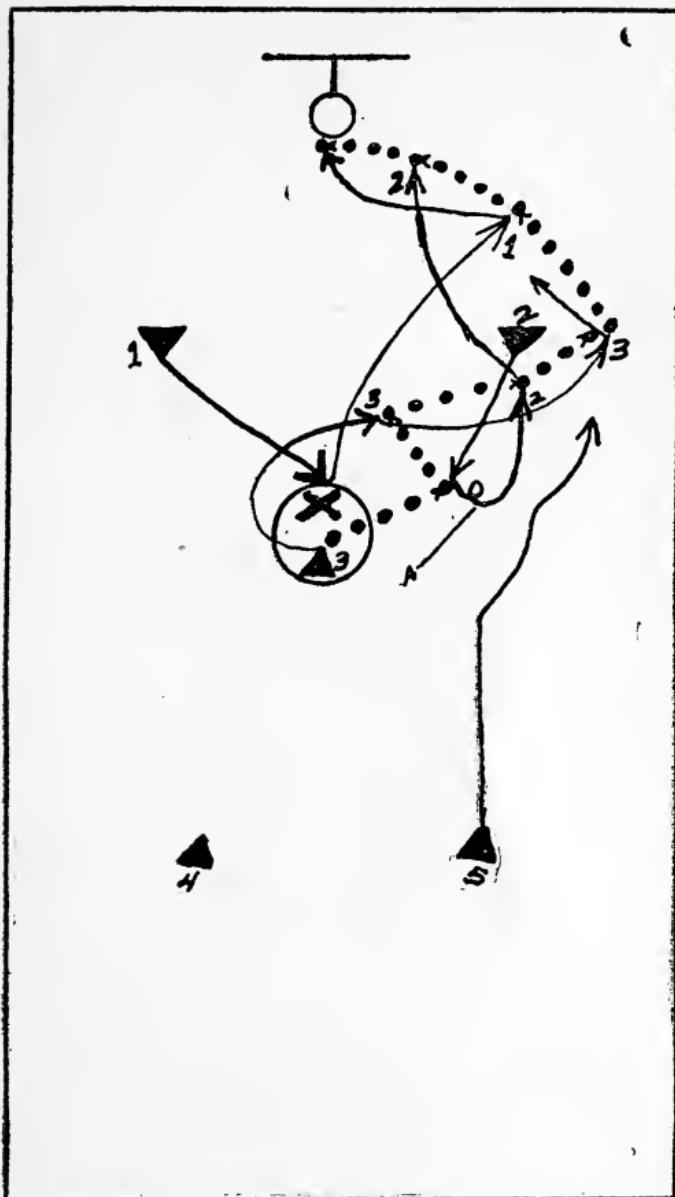


DIAGRAM 43—Pivot and Short Pass Attack.

## OFFENSE—PLAYS FROM TIP-OFF

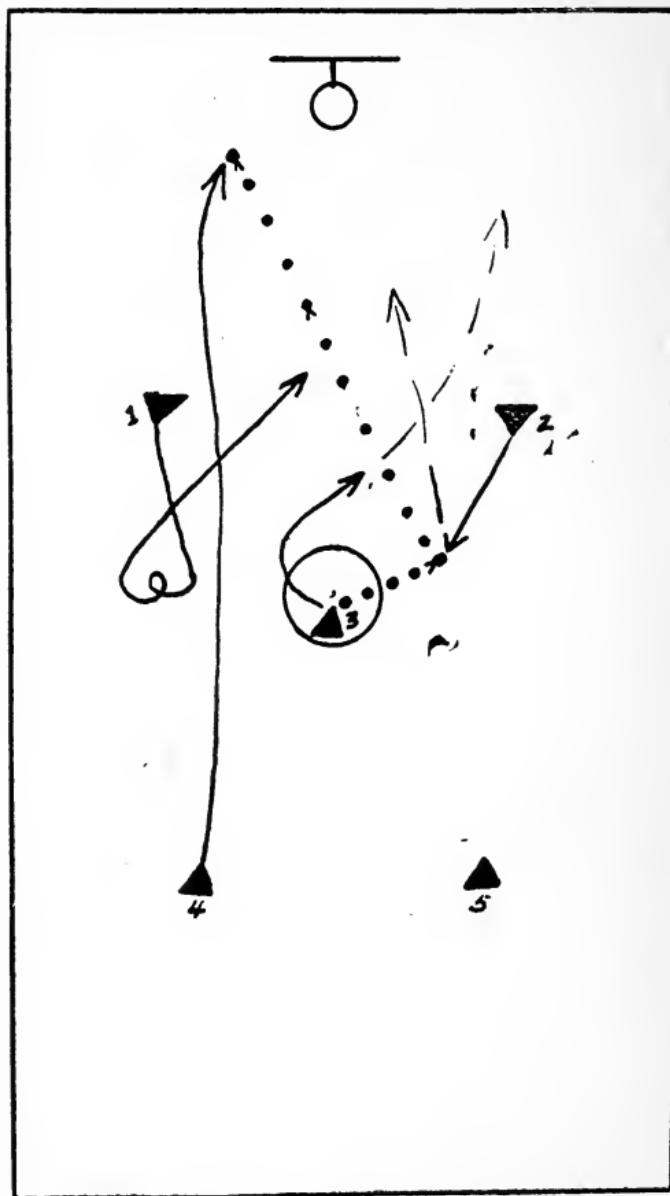


DIAGRAM 44—Forward to Opposite Guard Up.

## OFFENSE—PLAYS FROM TIP-OFF

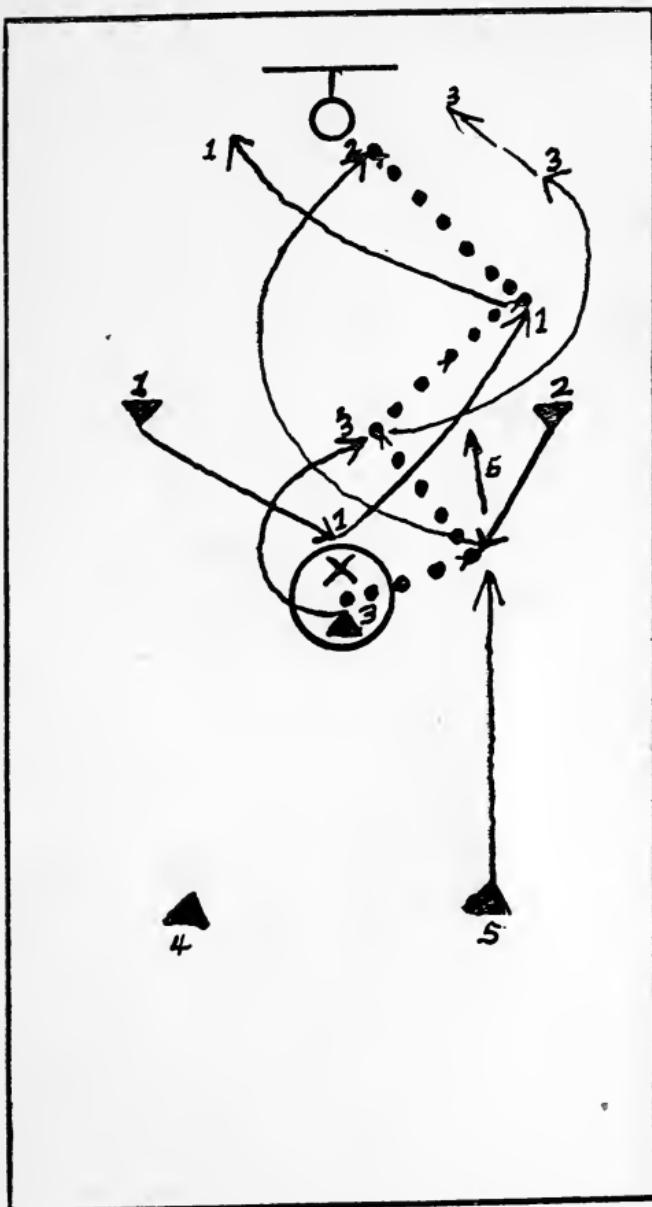


DIAGRAM 45—Pivot and Short-Pass Attack.

## OFFENSE—PLAYS FROM TIP-OFF

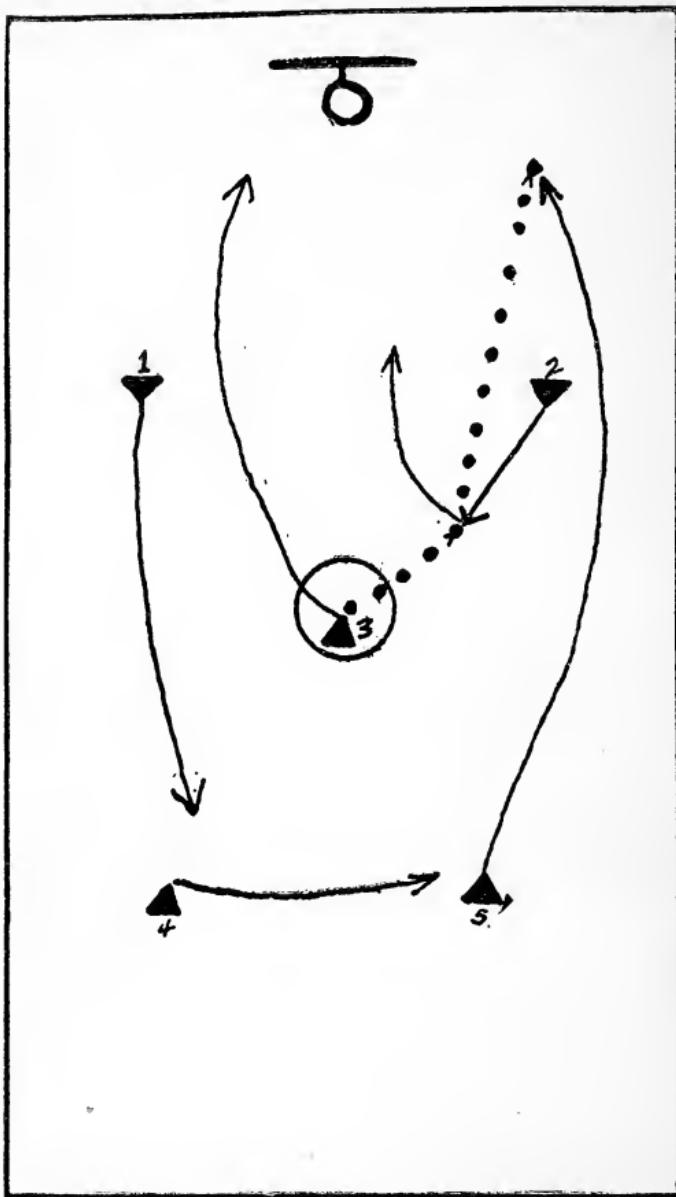


DIAGRAM 46—Forward to Guard Up.

## OFFENSE—PLAYS FROM TIP-OFF

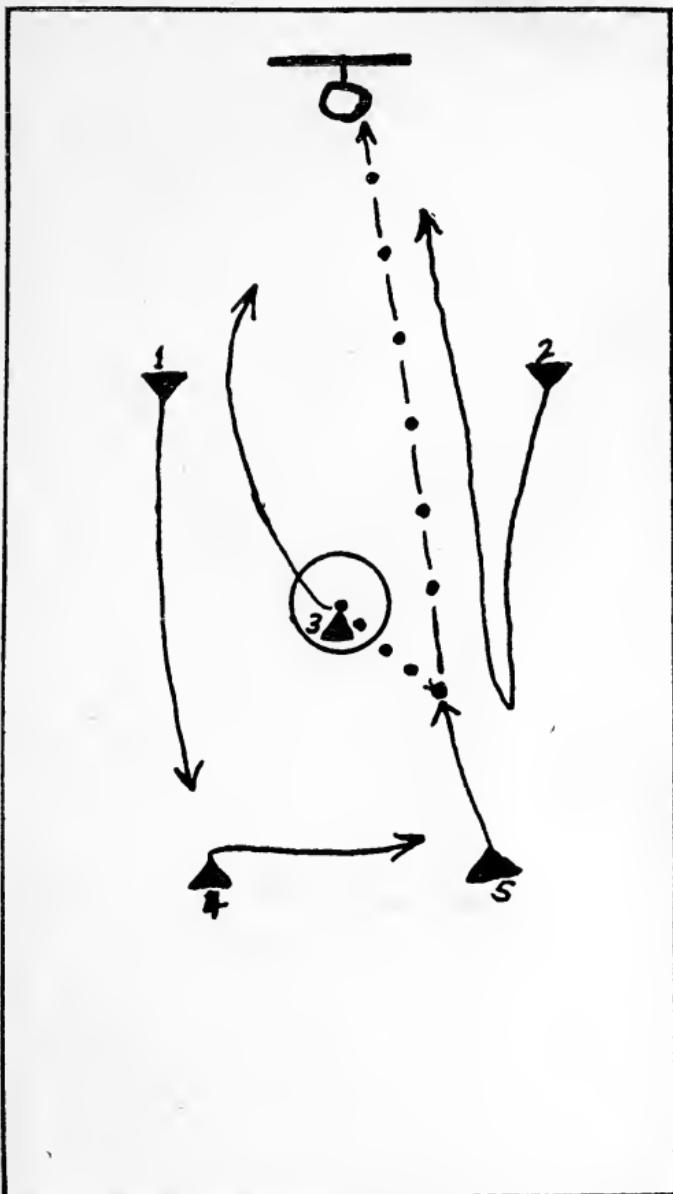


DIAGRAM 47—Guard Dribble.

## OFFENSE—PLAYS FROM TIP-OFF

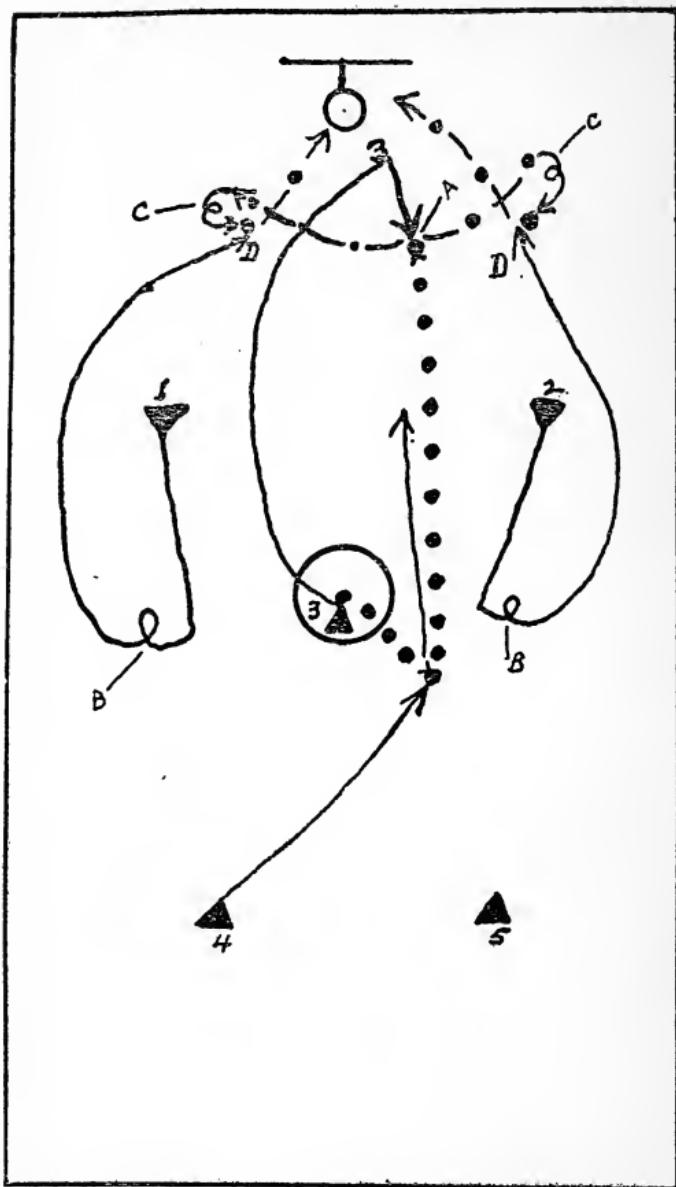
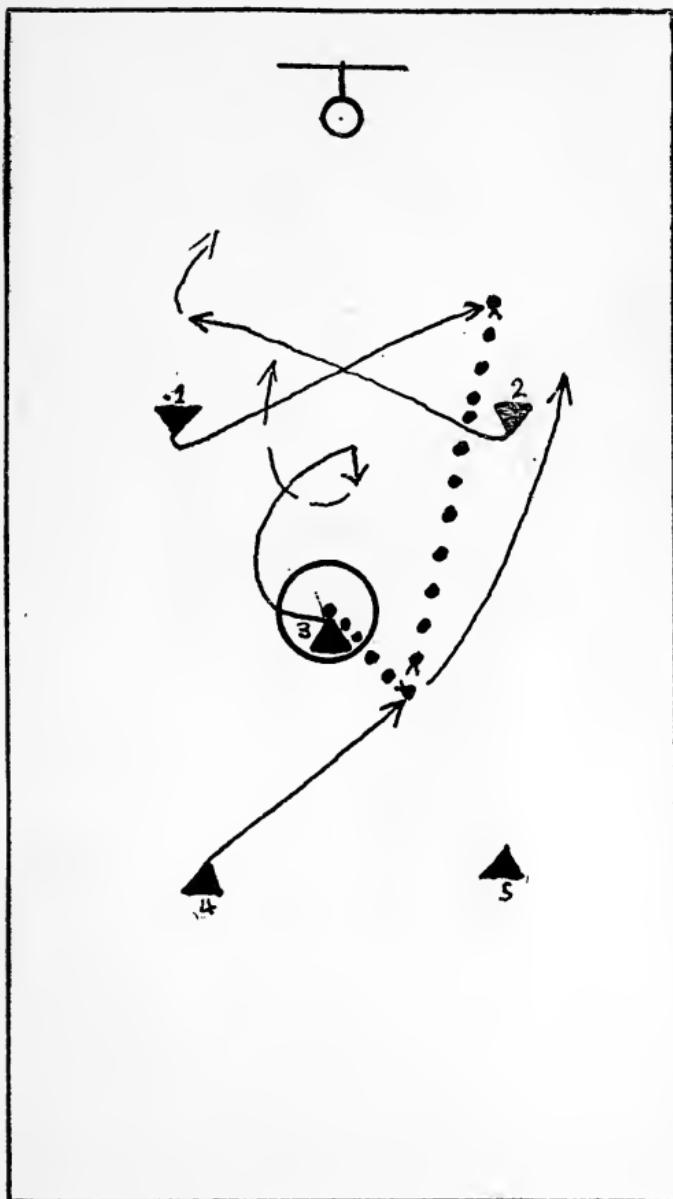


DIAGRAM 48—See Description.

## **OFFENSE—PLAYS FROM TIP-OFF**



**DIAGRAM 49**

## OFFENSE—PLAYS FROM UNBALANCED FORMATION

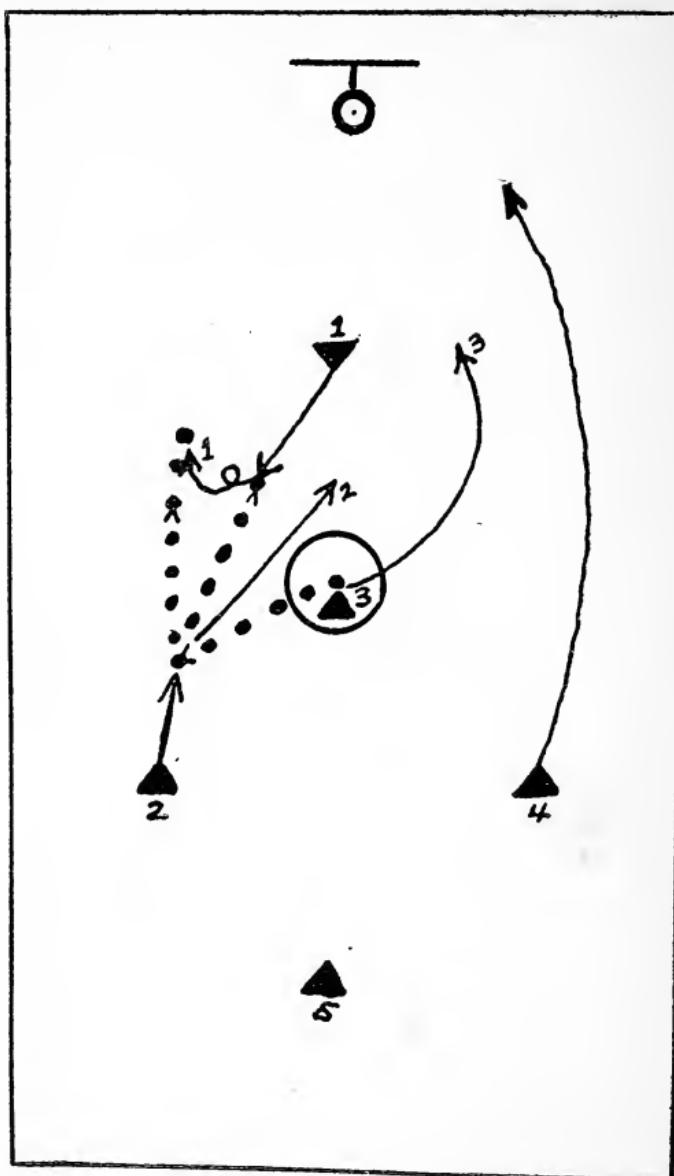


DIAGRAM 50

## OFFENSE—PLAYS FROM UNBALANCED FORMATION

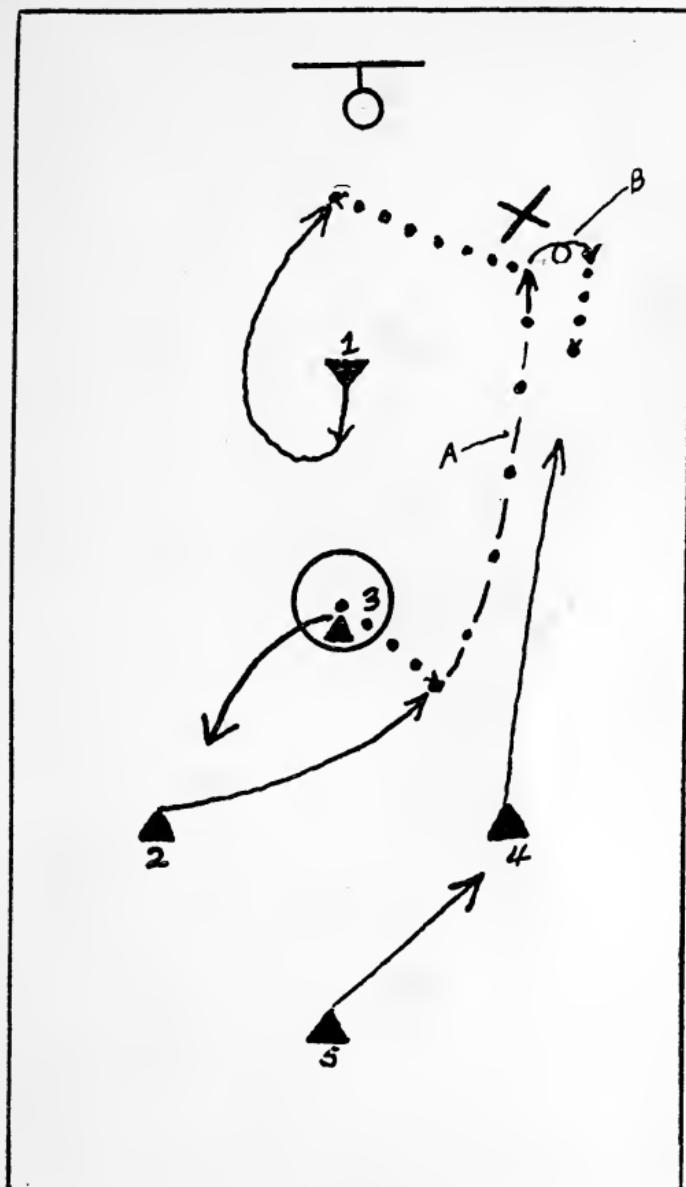


DIAGRAM 51

## OFFENSE—PLAYS FROM UNBALANCED FORMATION

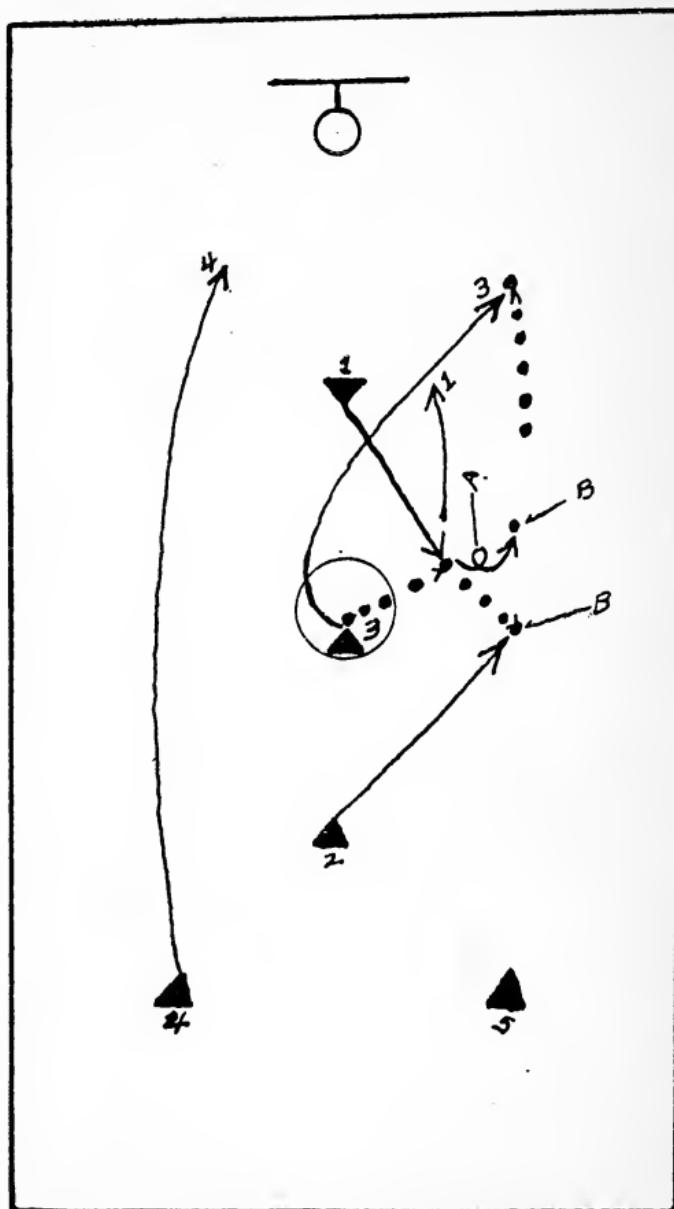


DIAGRAM 52

## OFFENSE—PLAYS FROM UNBALANCED FORMATION

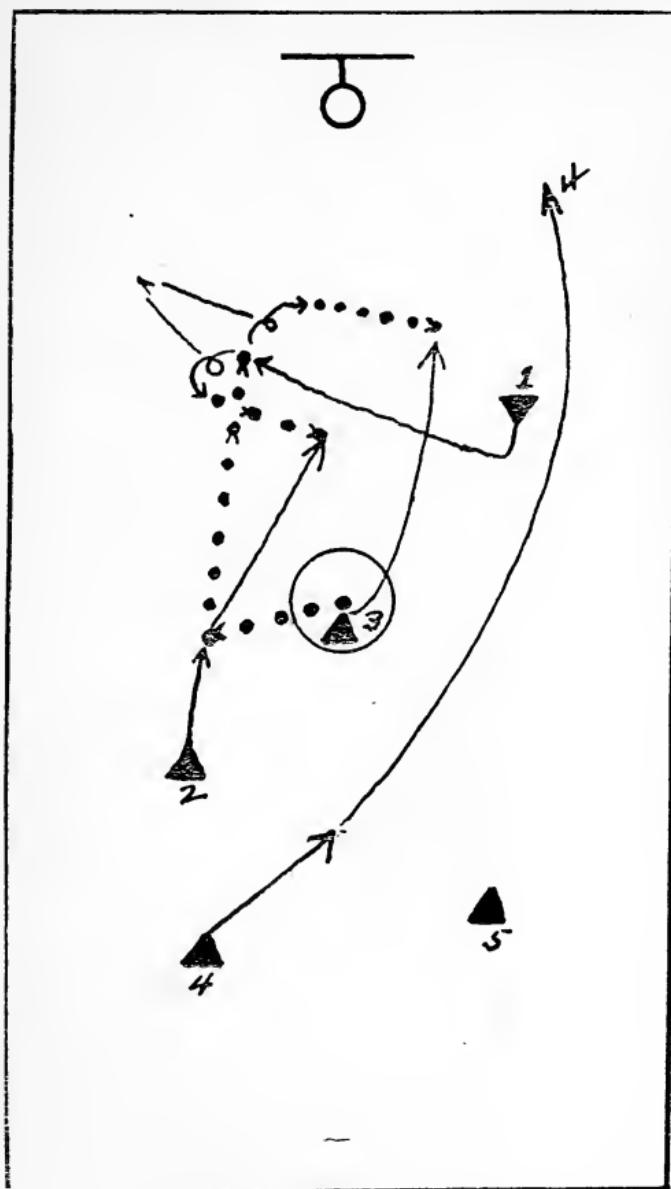


DIAGRAM 53—“L” Formation.

## CHAPTER XVIII

### COACHING GENERALITIES

At the first meeting of the season the coach should outline his plans to the candidates, announce the periods and time of practice, and such restrictions and observances as he will require. He should explain how to care for the feet, and minor injuries, the need of weighing in and out carefully, the care and safeguarding of equipment, and the like. Following this talk he should expect and require regularity of attendance and punctuality. There should be no exception permitted in these respects unless for good cause, for nothing is more demoralizing than to have men absent or arriving late. It betokens a lack of earnestness that bodes ill for the team.

For the first practices have all the men engage in the same exercises regardless of the positions they are trying out for. There should be no differentiation of the squad until the fundamentals of the game have been acquired quite generally.

Begin cutting the squad early. It is a mistake to keep a large number of men in action, for it disperses the attentions of the coach and prevents the intensive development of the few, first line men. The problem is to develop five or seven good men, not twenty fair men.

It takes courage and decision to cut the squad, for the coach fears that he may drop a man who would later have made good. Conversely he will occasionally spend a world of time and effort on a man who develops just so far and then comes to a standstill, or even deteriorates. Perhaps one of the biggest factors in coaching is ability to recognize quickly and with certainty, qualities for or against the respective candidates. My own preference is for men who can handle the ball skilfully, receiving and passing it cleanly and with few blunders. I drop such men reluctantly and only after a very thorough trial. I prefer skill with the hands, to speed.

Have no set standard as to height and weight for the various positions. On the whole, a small, fast man, makes the best running guard, especially if he can shoot. The rear guard should be tall, heavy and rugged, but need not be clever with the ball, shiftiness and fight being more necessary requisites. Never sacrifice floor abil-

ity and "wallop", for height and jump, in centers. Control of the tip-off is worth from 7 to 10 points per game—but is more than offset in lack of drive, poor defense, and inability to secure the ball in scrimmage, when tall, narrow chested, slender legged men, are used in center, primarily because their height enables them to secure the jump. The center is the drive wheel of the machine and should be a hard scrimmaging, all round player, especially good on defense.

After studying the material, the type of game best suited to it should be adopted. For instance, tall, heavy men are adapted to the long overhand and shoulder pass game, with emphasis on rebound shots and on defense; while small, light, fast men are especially adapted to the short-pass, close-shot system, with the emphasis mostly on attack. The advantage of the tall heavy material is that it can be drilled to both styles of play and so may have a more varied attack than is possible with small men. However, if the men are big, the coach must expect only a slow development, both as to individual and teach technique. They will require a deal more drilling than a light team, and, as well, can stand it better. Occasionally one gets material that can never be whipped into shape,

but is all that is available, and I know of no more discouraging situation.

Balance the men so as to have a medium sized man at either end of the floor, for they are usually better at securing a loose ball than are large men, and the ball is gotten thru scrimmage oftener than in any other manner.

*Program of Practice*—The first few practices should be restricted to simple exercises like shooting from easy distances, following in for rebounds, the dribble and short shot, and hook-passing practice. A few shots for goal, some trials at the hook-pass and a dribble and short shot, will enable a fair judgment to be passed in short order, as to candidate's neuromuscular ability. In a doubtful case place the man in defense position, while the remainder of the squad shoot and pass, and so determine whether the candidate has natural defensive ability even tho not clever with the ball.

A suggested program for the early practice periods includes (1) 20 minutes basket work, from in front, at first; (2) twenty minutes work on the stop-turns, in both directions; (3) twenty minutes practice on the hook, bounce, overhand and underhand passes, and then a ten minutes scrimmage.

As the season progresses and proficiency is gained, the time spent on passing can be shared with special drills on defense and the like. The time for scrimmage may also be lengthened somewhat—but here lies the chief danger in basket ball: overwork, staleness. Later on, lengthen the shooting practice to thirty minutes every period, in full season.

For the first three weeks at least, scrimmages should last not more than ten minutes of the period. The heart must be developed by gradually increased amounts of work before long practices can be engaged in without harm. For this reason, a long season of preliminary training, with the work taken easily, and with no scrimmage at all for several weeks, is advisable from the standpoint of the players' physical condition and development, as well as for the acquirement of technique. A long season, with the practice periods well spread, say two or three times a week from the middle of October, makes for a better acquaintance all round, and for the development of friendships and mutual confidence, that can find no place in the stress of a short season such as would follow the football season. A close personal relation between coach and players is one of the greatest re-

wards of the work and its greatest pleasure, and should be deliberately fostered.

Watch the weight sheet, and when a player fails to regain by next day the weight lost in practice, ease up his work, and, if need be, lay him off entirely. A basket ball player should be ruddy and healthful in appearance; too often they look like greyhounds.

When the team is chosen, keep it intact, and work with out many changes of combinations. Locating each other, knowing what sort of passes to expect, and what methods to anticipate, is a reflex process, and comes only with constant repetitions of play with the same team mates. Team work is usually injured by substitutions, and that fact offsets the advantage of fresh men. Of course, some extra men are necessary, for safety, but they rarely improve a tiring team.

Teach the men to coach each other with the idea of being mutually helpful. Especially should the men behind the ball talk to the men ahead of them, calling "hike", for a rebound, "shoot", "look out", "my man", "your man", and so on. A winning team is usually a talking team, not the useless blatter of the base ball

player, but directions and advice from the man behind, to the man in, the scrimmage.

The lighting should be the same for practice as for the regular games, and if the latter are held at night it is well to hold some of the practices at the regular game hour. On the whole, afternoon practice is preferable because it enables the men to eat heartily at regular meal time and also conserves time for study.

If the team has played on Saturday, the practice period on Monday should be spent in part, in going over the events of the game. The coach should have his criticisms and suggestions well organized and ready, so that a full, free discussion of the weaknesses shown can be entered into. The opponent's style of play can be discussed and if it presents valuable features can be tried out, if not in conflict with the established play of the team.

After a game, and especially after a trip and a series of games, the team work will need brushing up, so try out on the first practice both offensive and defensive play and get the team going smoothly again without opposition. Make the period an easy one, and a good natured one, whether the game was won or lost, unless some especial need exists for more severe measures.

On Tuesday, scrimmage again begins, is longest on Wednesday, the heavy day, and lightens again on Thursday. On Friday practice shooting and plays, without opposition, and have a light workout only.

On trips, make it a set rule that the men go and return as a party. Have it understood that what one does all will do. Allow no sight seeing trips unless under Coach's supervision and with all present. Allow no meals to be eaten away from the squad. Try to instill into the men the idea that the trip is strictly for the business of winning games, and that all personal desires at variance with that purpose must be silenced. Once the entire squad becomes imbued with the ideal of giving 100 per cent of themselves to the task of winning, the problem of discipline, of condition, and of winning a fair share of games, is solved. The coach can establish that ideal, and almost any other right one that he wishes, if he himself is conscientious, fair, and enthusiastically for his team and school.

When on a trip, the men should arise late on the morning of the game, breakfast, and then go out in a body for a short walk, or a visit to some near-by point of interest, and then back to hotel in time for luncheon. After the noon

meal all should go to their rooms until the call for the pre-game meal, usually eaten at 5:30, if the game is at 7:30 or 8 P. M. Two poached eggs, two pieces of toast, buttered, and a cup of weak tea, constitutes this meal, which is eaten more to prevent an uncomfortable feeling of hunger in the men, than from intent to provide energy for the game. The noon meal should be a moderate one, of plain foods, boiled or roasted, and without desserts. Breakfast can be of any of the usual menus. The coach should order all the meals. Lots of sleep, rather than prescribed dietaries, is basal to good condition. After the game a light meal should be eaten.

During a game the coach should watch the first half of the game as a neutral. Note if the passing is being executed correctly, the offense positions being filled as taught, the defense covering well or not, and, in general, try to be a cool critic for the first half at least. The team may be deviating ever so little from the fundamentals of your play, and if recognized, the brief interval at half time will be sufficient in which to right the error. Reversals from poor to good work in the second half are more apt to be due to the coach carefully analyzing his opponent's game, and adopting plans to beat

it, and to discovering and correcting his own team's faults, than to any sudden burst of spirit on the part of the men. It is of little use to tell the men to fight—tell them *how* to fight. Don't try to change the theory of your play between halves of a losing game—try to improve the execution. Watch your star, in particular, in a losing game, for the more brilliant he is the more he is apt to become erratic.

*Tournaments*—High school coaches have a special problem in the conduct of their teams thru championship tournaments, at the close of their season. Often these are of several days' duration and require the successful teams to play a number of games on an elimination plan.

If possible, it is well to arrive at the tournament city the night before play begins, and to work out on the game court that night. If this cannot be done I believe it is better not to practise on the floor, on the days of tournament play, except during the few minutes preceding the game. Tournaments are won by stamina, ability to play frequently, quite as much as by skill, and the boys should be resting practically all the time not spent in actual competition. The jam and bustle at the gym, with the time lost in the dressing room, the effect of repeated baths, and the fatigue induced by the practices,

affect a team detrimentally and more than offset the advantage gained by practicing on the game floor. Furthermore, lighting and other conditions are affected by the crowds present at the contests and as the practice is before empty seats no special advantage accrues to it.

During these two and three day tournaments great care should be exercised to see that the boys do not over eat. The change of food frequently stimulates the players' appetites, and as they are getting it without cost to themselves, they frequently eat themselves "logy". Keep the meals moderate in amount and of plain foods.

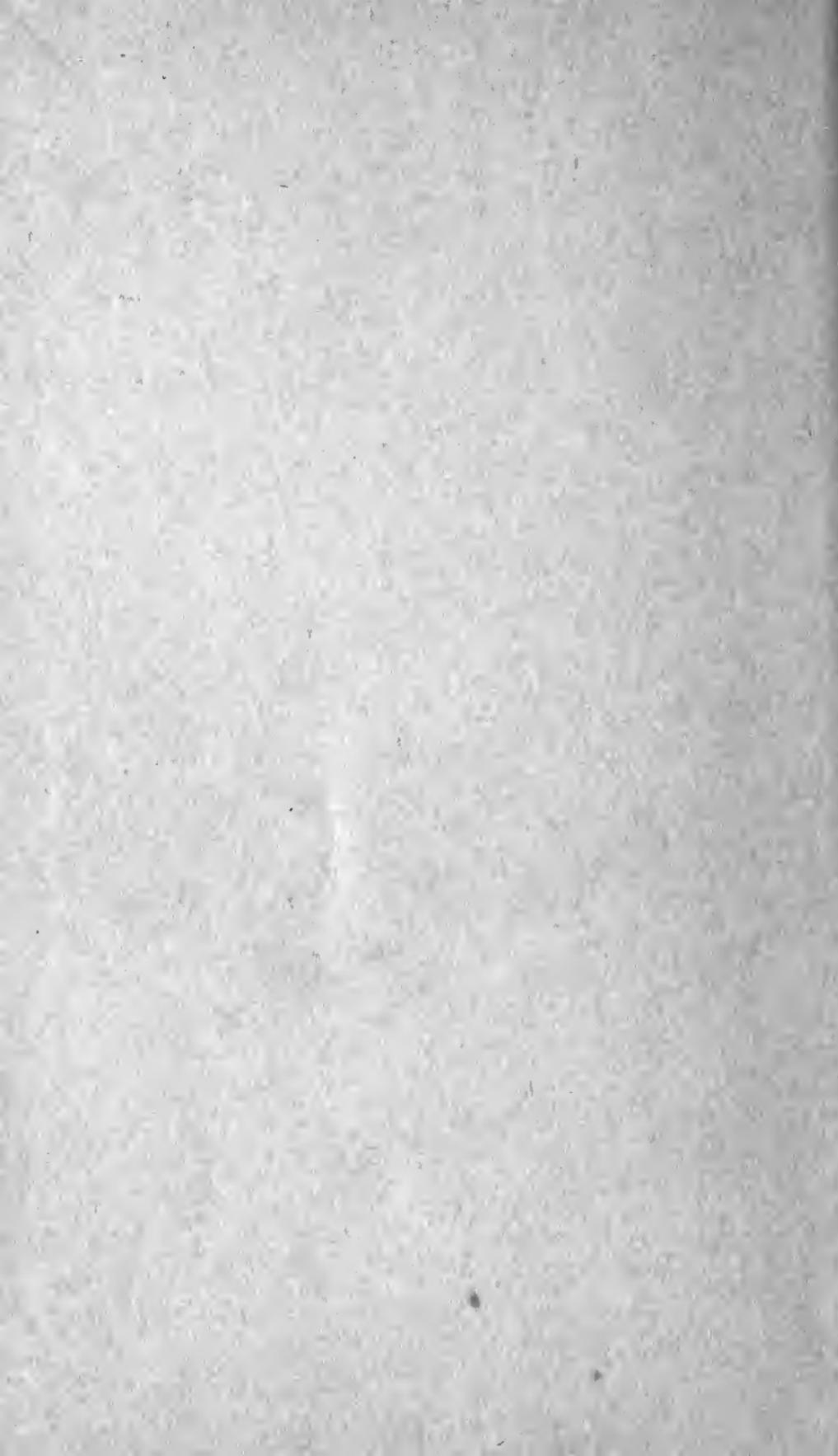
Again, it is well to keep the boys away from the court during the time other teams are at play. Watching play is extremely fatiguing, especially if one has a keen interest in the outcome; further, so many blunders are apparent even in the best of teams' play, that a feeling of over confidence is easily developed in those looking on. Any one with scouting experience will corroborate that statement.

Play your best line up at the start of each game and have them pile up a lead, if possible. Then is the time for substitutions, especially for the offensive three men, or of any one particular player, and not at the outset of the game.











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